

# THE EAST ARCHITECTS NEWSPAPER

## 04\_03.07.2012

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JERDE PARTNERSHIP LAYS OUT NEW PLAN FOR ATLANTIC CITY

## ROLL OF THE DICE

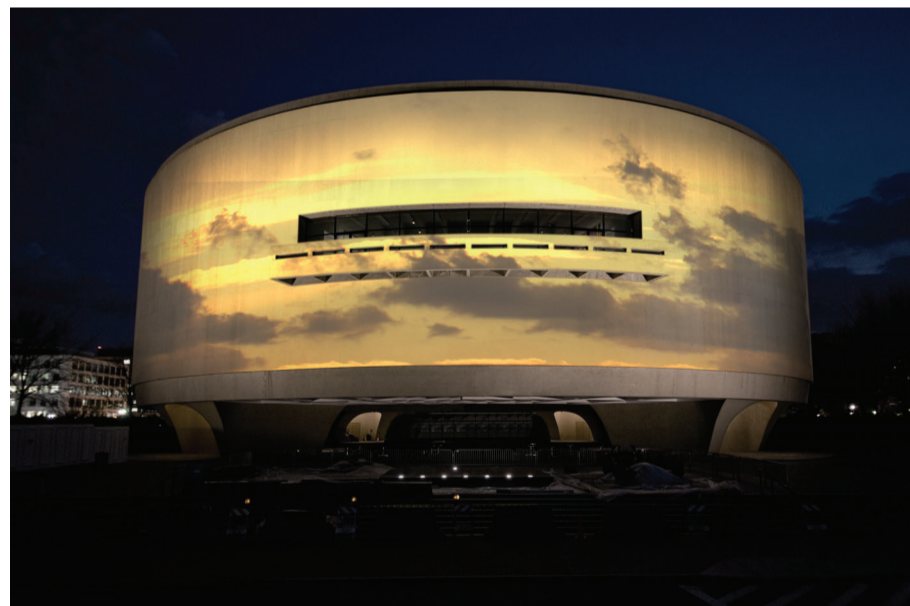
Shortly after taking office, New Jersey governor Chris Christie moved decisively to set the agenda for the ever-ailing resort town of Atlantic City. In January 2011, the state created the Casino Reinvestment Development Authority (CRDA), and by

May the authority seized control of a large swath—some 40 percent—of the city. Now, one year later, CRDA has released a new master plan by the Los Angeles-based Jerde Partnership.

In 1978 the city entered

a Faustian bargain when it sold its Miss America soul to the gambling gods, and now the Jerde plan represents a last chance at redemption. Atlantic City's woes are well documented: grinding poverty, crime, and an inwardly **continued on page 9**

COURTESY JERDE PARTNERSHIP



ICONIC D.C. MUSEUM EXTERIOR BECOMES PLATFORM FOR MULTIMEDIA ART

## SURFACE TO AIR

It has been compared to a doughnut and a UFO, and less charitably (by Ada Louise Huxtable) to a bomb shelter and penitentiary. But

Washington, D.C.'s cylindrical Hirshhorn Museum, designed by Gordon Bunshaft in 1974, will soon double as something else entirely: a movie

screen. Starting on March 22, the Smithsonian's modern art museum will show a new 360-degree audiovisual work by artist Doug Aitken on its nearly blank concrete facade. The piece will run every night, sunset until midnight, through May 13.

Called *Song 1*, the installation **continued on page 5**

COURTESY DOUG AITKEN WORKSHOP



A Smith Electric truck

COURTESY SMITH ELECTRIC

THE BRONX IS A BEACHHEAD FOR BOUTIQUE MANUFACTURING

## Making It Here

New industries are beginning to invest again in New York City, contributing to a more self-sufficient and sustainable city—albeit on a scale that is more boutique than mass. Fran Striker, vice president of operations at Smith Electric Vehicles, one of the new ventures, argues that selecting the former Murray **continued on page 8**

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DUSTIN AKSLAND

## YOSHIKO SATO, 1960–2012

The architecture community is woven with an intricate warp of educational relationships and weft of creative inspirations. When

someone like Yoshiko Sato disappears suddenly from our reach, we become off-balance, creating a large hole in a supportive and interdependent life. I share an interwoven history in New York and in Cambridge with her. In her architecture, she had a unique focus on immaterial and ethereal matters, atmosphere, conditions of light and shadow, focusing on absence as well as presence, less on material than on the effect of materiality. She had a striking and radiant presence. She was ageless and calm and full of life and joy; she had a strong voice, stellar, and bright.

I have known Yoshiko since she was a student at Parsons in the early 1980s when she came to the United States from her native Japan. I, along with other instructors, encouraged her to transfer to Cooper Union to pursue studies in architecture, where I taught. There, I saw her ideas merge with the poetic pedagogy **continued on page 7**



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SEE PAGE 11

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WHAT'S THE NEXT VISION FOR NEW YORK?

As part of her annual State of the City address, on February 9 City Council Speaker and potential mayoral candidate Christine Quinn announced her support for the future growth of New York's design industries: "We have more designers than any city in the United States, with nearly 40,000 New Yorkers working in everything from graphics to movie sets, architecture to interior decorating. We'll grow our design sector by stealing an idea from the fashion industry. Fashion Week, which starts today, brings 300,000 visitors and nearly \$800 million into our city every year. Working with Council Member Karen Koslowitz, we're going to give that same kind of boost to our design industry by creating and hosting a New York City Design Week."

The next mayoral election is still over a year in the future, but the speech does raise the question of what a new mayor will mean for the city's departments of Planning, Transportation, Parks and Design and Construction not to mention our dynamic design community. It is common knowledge that Mayor Bloomberg's administration made a conscious effort to bring architectural and urban design thinking into city government more than at any time since Robert Moses and John Lindsay in the late 1960s. In the same way that Lindsay's two terms as mayor coincided with a remarkable transformation of urban life in New York, Bloomberg's three terms have witnessed a profound change in the life of the city. It will of course be up to future historians to assess the current mayor's ultimate success and failures but his quartet of Commissioners at City Planning, Transportation, Parks, and Design and Construction have overseen a total transformation in how citizens move about, experience, and live in the city.

Then again it may be that Bloomberg only happened to be mayor when architecture was taken up for the first time by New York property developers as a salable commodity and when they commissioned some of the world's best architects to design Manhattan luxury housing. The mayor certainly did not directly create anything of great civic architectural quality for our public sphere, but as a believer in the private market supported by public, philanthropic initiatives of high design quality like the High Line, Brooklyn Bridge Park, the Governors Island development, and the DOT's bike lanes and "parks in a street" maintained by Business Improvement Districts and other non governmental agencies. These are of course heavily Manhattan-centric in their geographic reach and influence, so Bloomberg's new city is less visible the farther one travels from Midtown. We all remember when he pinned his legacy to an Olympic master plan, West Side Football stadium, and the possibility of a really great World Trade Center development.

Or it may be that Bloomberg happened to be mayor when New York emerged as the most important design hub in the United States if not the world. Last summer we commented on the Growth by Design report assembled by the Center for an Urban Future that detailed the growing importance of the design sector to New York's economy. It revealed how design sector jobs in the New York metropolitan area grew by 75 percent over the past decade. In fact the report claimed that in New York the design field (architecture, graphic, interior, fashion and industrial design) has nearly twice as many designers as Los Angeles, the nation's second largest design hub.

But back to Speaker Quinn and her support for design in New York City. Really, is a week-long design festival the best that the Speaker can do to support and encourage this dynamic sector of the city's economy? We need to hear what she proposes for the various departments like City Planning and Parks. Its hard to imagine that department heads like Amanda Burden, David Burney, Janette Sadik-Khan, and Adrian Benepe will stay on after 12 years of public sector employment, but will the new mayor even want them to stay or will she/he replace them, and what types of policies will new commissioners be pursuing? Will the next mayor continue to support new bicycle lanes and curbside park development from the DOT and the ambitious architecture policies of Commissioner Burney? We have heard almost nothing from Quinn and the two or three other likely candidates about their potential policies. Proposing a week-long festival is not really enough of an initiative to tell us much about what a new Quinn administration might mean for the city. In the coming months, we need to hear much more from the Speaker and all the other candidates.

**WILLIAM MENKING**



COURTESY ANDREW FRANZ

REHABILITATED RIVERFRONT ON THE HUDSON CREATES UPPER MANHATTAN DESTINATION

Bank Rolled

What Henry Hudson saw on his journey up the Hudson River more than 400 years ago has mostly been lost. Settlement, population density, and industrialized development have largely altered the pristine state of the river's banks. However, with views of the preserved section of the Palisades, the waterfront renewal project at Dyckman Marina will create an urban oasis that would make the river's namesake proud.

The Dyckman Marina was an inlet used by Lenape Indians until the Dyckman family settled there in the 18<sup>th</sup> century. The new waterfront development project, which includes two new buildings housing a restaurant and cafe designed by architect Andrew Franz, is now under construction and set for completion in late spring. As part of Mayor Michael R. Bloomberg's Waterfront Action Agenda, these new amenities will add a landmark destination along the Hudson River bike path and Manhattan Greenway.

"Every other project on the waterfront feels very institutional," said Franz, who said that site conditions at Dyckman Marina allow for a very "casual, coastal intervention." Working with the developer Manhattan River Group, Franz designed open-air, steel I-beam structures that support Cor-ten roofs, choosing materials that take cues from the surroundings, which along with Palisades views, include at-grade Amtrak tracks and industrial warehouses.

Abutting the Dyckman Marina to the south is the project Lighthouse Link, a Parks Department revitalization plan for an uninviting strip of land between the Hudson River and Amtrak's rails that stretches from Dyckman Avenue in northern Manhattan down to the George Washington Bridge. About \$3.6 million has been provided for the removal of invasive species, new fencing along a portion of the Amtrak right-of-way, new pedestrian lighting, clearance of interesting viewpoints, and rehabilitation of the existing bike and pedestrian path. While restoring some prime viewpoints to New Jersey's Palisades, by 2013 the Lighthouse Link project will also activate one of Manhattan's largest still-remaining under-developed waterfront sites.

At roughly 4,800 linear feet of waterfront, the greenway will provide visually dramatic access to the river. Franz is also optimistic about the potential of the rehabilitated edge. Aside from the hopes that the Dyckman Marina will be a popular local destination, Franz sees the marina as a trans-modal hub for day-trippers. "The goal is for people to come by watercraft, by train, from the community, and, for the serious rider, by bicycle," Franz said.

**TYLER SILVESTRO**

LETTERS

HIT THE PAVEMENT

The article "Miami's New Urbanist Experiment," (AN/03\_02.15.2012) hits only one of the errant nails on the head when it faults Miami's new zoning code, Miami21, for a shocking lack of adequate transportation downtown. And Museum Park is not a "new" park. It is actually the former 28-acre Bicentennial Park minus eight acres taken for the new Miami Art Museum and Science Museums. This land is federally designated a flood and evacuation zone, and the museums are under litigation by Miami Neighborhoods United, an organization of

neighborhoods formed to fight the Miami21 zoning code.

The City of Miami and Miami-Dade County avoided complying with the city's requirement for a public referendum by transferring the museums' eight acres to the Sports and Recreation Authority, which leased the land to the museums free for 99 years, another violation of the law. This in a city disgracefully short of public parks!

Duany-Plater Zyberk designed a different plan for downtown Miami and Brickell Avenue years ago, that the city shelved. It

did not allow enormously tall buildings, but smaller ones on a more human scale. This was once a beautiful city with a beautiful waterfront. Politicians and greedy developers have ruined it with the help of a few hurricanes and complying architects. Now we are fighting a massive takeover of the waterfront by Genting, a gambling conglomerate from Malaysia.

JUDITH HANCOCK SANDOVAL  
SILVER BLUFF HOMEOWNERS ASSOCIATION  
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THE ARCHITECT'S NEWSPAPER MARCH 7, 2012

OPEN&gt; BOUTIQUE



### > DIESEL BLACK GOLD CONTEMPORARY SHOWCASE

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Designer: Ryan Korban

Diesel, the Italian denim brand, is expanding its wares to the luxury market with the Black Gold collection. For the first-ever Diesel Black Gold boutique, interior designer Ryan Korban sought to create a luxurious but youthful atmosphere. Korban explained, "I wanted to take Diesel's DNA and do something I felt was elevated and different while staying true to the brand." The new Soho space feels airy and intimate, the large loft-like showroom punctuated by clusters of furniture and an impressive monolithic reflective panel of aluminum that both highlights the clothing and gives the space definition. The palette is, for the most part, understated—blacks, grays, and taupes that complement the touches of wood and polished metal. Playful use of fashion-influenced textures give the space warmth with a suede-paneled wall and a display platform covered in fuzzy, black Mongolian fleece. Along the back wall, an elevated platform separates the fitting rooms and accessory displays from the rest of the space. Covered by slanted skylights that cover the width of the room, the platform is a naturally illuminated stage for customers testing out the merchandise. **MICHAEL LAWLOR**

EVAN SUNG

EAVESDROP&gt; ISADORA MULLION

## THE HAUNTING

Paul Goldberger called his home base the elephant in the room, Cathleen McGuigan marveled that he interviews real people at the scenes of his stories—setting off a paroxysm of twitters from Inga Saffon down in Philly where that estimable critic says she's been talking to real people for years—Justin Davidson said that critic's disproportionate influence was just how it is but even if Michael Kimmelman was not present at the panel conversation on architecture criticism (see excerpts page 22), he was a palatable presence.

## DIAMOND STUDDED ECO-DEVELOPER?

Having successfully covered the world (or at least all 11 outposts of the global Gagorian empire) in colorful spots, Damien Hirst is turning his attention to architectural matters. The artist is planning to build more than 500 homes on the land he owns in Devon, England as part of a broader expansion of the glam seaside resort town of Ilfracombe. Mike Rundell of London-based MRJ Rundell+Associates is putting his undergrad degree in fine art to good use and working with Hirst on the project. "He has a horror of building anonymous, lifeless buildings," said Rundell of his artist client. Pressed for details, Rundell described the houses as modern and possibly incorporating eco-friendly touches such as photovoltaic panels and wind turbines nestled in the roofs. Pickled sharks or spin art not included.

## DUBBLE DOWN

The New York Post recently reported that architect Winka Dubbleddam was on the receiving end of a stop work order for undertaking some significant—and apparently unpermitted—renovations at the Hubert Street building in Tribeca where she both lives and houses the New York offices of her firm Archi-Tectonics. We hear that Dubbleddam is also being sued by her Hubert Street neighbor over her 2008 building addition that encroaches upon a space she previously agreed to keep open in order to maximize light and air for both buildings.

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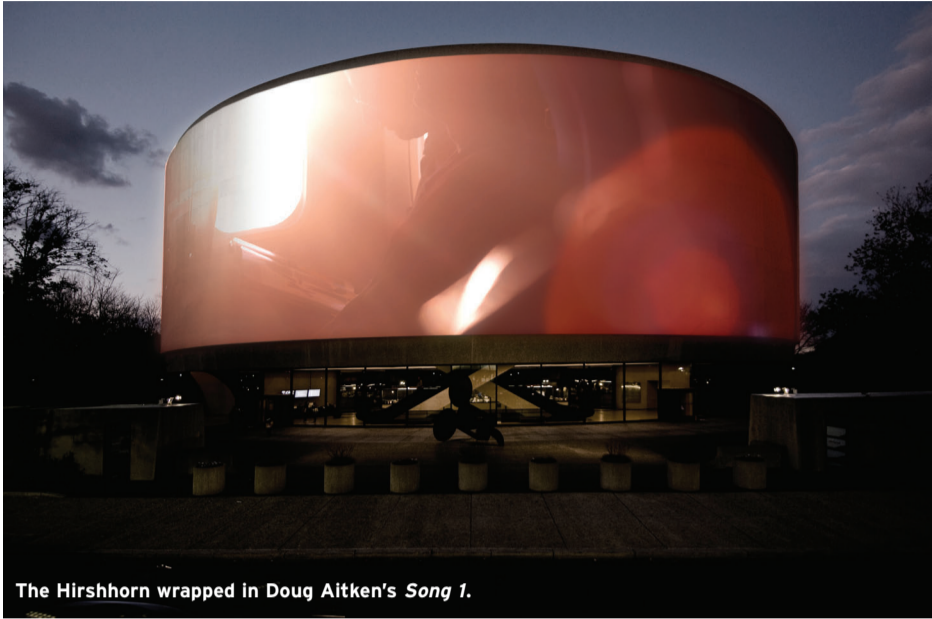
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The Hirshhorn wrapped in Doug Aitken's *Song 1*.



COURTESY DOUG AITKEN WORKSHOP

**SURFACE TO AIR** continued from front page  
splices together more than a dozen new versions of the ur-pop song "I Only Have Eyes for You" by recording artists including Beck and James Murphy of LCD Soundsystem, and harmonizes them with images from 11 projectors, often blending these into a single wraparound image. At times, the museum building will appear to spin or lift off the ground. The piece is set to a consistent, slow, 60-beats-per-minute tempo, regardless of the song version playing. Bunshaft's building "kind of dictated the tempo and rhythm and structure of the piece," said the Hirshhorn's deputy director and chief curator, Kerry Brougher.

A multimedia artist based in Los Angeles and New York, Aitken won the International Prize at the Venice Biennale in 1999 for *Electric Earth*, and in 2007, the Museum of Modern Art displayed his work *Sleepwalkers*, featuring Tilda Swinton and Donald Sutherland, across several of its exterior walls (Swinton also appears in a publicity rendering for *Song 1*). Until now, however, projecting onto a convex circular wall hasn't been part of Aitken's repertoire. Viewers won't be able to see this film at one time, from one vantage point, so will have to walk around the perimeter of the museum to view the entire piece.

"It's creating a whole new set of issues and challenges, in terms of how you edit a film

and create a montage," Brougher said.

"There are all kind of vocabularies that have to be reinvented to...articulate a film on a circular surface this way."

Currently, the Mall isn't much of a night-time destination, and Independence Avenue, where the Hirshhorn is located, draws little after-dark foot traffic, lined as it is by other museums and government office buildings. But the Hirshhorn has pushed the envelope with after-hours programming in recent years, and for this show, staff have planned an opening lecture by the artist, a closing party with live music, and special events in between. The exhibition also coincides with D.C.'s National Cherry Blossom Festival,

which brings hundreds of thousands of visitors to the Mall every spring.

Dynamic facades are scarce in Washington, and given the museum's 80-foot height, *Song 1* is bound to make an impression. Brougher hopes it will also help warm up the public image of Bunshaft's late period icon. "I happen to love this building," he said. "I hope this piece draws attention to the sort of idiosyncrasy of the architecture, and creates a lightness to it which maybe people don't feel at first." Meanwhile an equally ambitious installation, the Bubble, by Diller Scofidio + Renfro apparently has been pushed back to 2013.

**AMANDA HURLEY**

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## BOSTON HERALD SITE REDEVELOPMENT MOVES FORWARD WITH REVISED PLAN



COURTESY ELKUS MANFREDI

# PRESS PASS?

With the *Boston Herald* having decamped to the city's Seaport Center, the newspaper's former home is being converted into a series of mixed-use buildings designed by Boston-based Elkus Manfredi Architects. The developer, National Development, hopes to spur revitalization in an up-and-coming south Boston neighborhood known more for industrial superblocks than walkability. On February 1, National Development unveiled its latest plans for what it's calling the "Ink Block," a complex meant to honor the history of the newspaper operation on the site at the corner of Harrison Avenue and Herald Street; the new concept comes after the community derided previous plans for a building set back from the street as too "suburban." A massing of four structures

ranging in height from five to nine stories and containing 471 apartments is planned to replace the existing two-story newspaper property and create a varied pedestrian-friendly streetscape.

Elkus Manfredi's new design has taken the neighborhood's request for increased density to heart with a signature metal and glass nine-story residential tower forming a gateway into the neighborhood. "We chose to be good listeners. We went back to the drawing board and tried to come up with a program and design that was more responsive to what we were hearing," National Development managing partner Ted Tye told the *Boston Herald*. Buildings have been pushed up to the sidewalk and 411 parking spaces are hidden in a mid-site underground garage, which had been

salvaged from the original structure. The new \$100 million six-acre complex differentiates individual structures clad in wood, metal, and glass to create a varied streetscape with 85,000 square feet of retail space lining the sidewalk, including a large grocery store. "We wanted to understand the organic history of the blocks and reflect that in the new buildings, while still using modern materials," said David Manfredi, principal at Elkus Manfredi. "We were trying to get to the historical rhythm of the neighborhood context in the south end."

The City of Boston has been trying to revitalize this industrial section of south Boston into a walkable mixed-use neighborhood and began working on a strategic plan for the area, including the Ink Block site, in 2008. Guidelines promote dense development and walkability in the South End neighborhood and the final plan was adopted on January 18.

National Development must gain approval from various city agencies before construction can begin. The Ink Block is currently under review by the Boston Redevelopment Authority. At press time, a public meeting was scheduled for February 23. If passed, construction could begin by the end of the year.

**BRANDEN KLAYKO**

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COURTESY BIG/VANCITY BUZZ

## UNVEILED

### BEACH & HOWE TOWER

Project details for the new Beach & Howe Tower by Copenhagen-based Bjarke Ingels Group (BIG) in Vancouver were recently published by *Vancity Buzz* based on documents filed with the city. The current proposal calls for 600 residential units occupying the 490-foot-tall tower, which could become the city's fourth tallest building (and BIG's tallest tower to date, 40 feet taller than their W57 hybrid tower in Manhattan). Condos fill the upper floors while 180 apartments are situated in a nine-story podium along with a mix of

commercial and retail space. The program also calls for 713 parking spaces and 270 bike spaces. The development sits adjacent to the Granville Street Bridge and renderings show a lively array of uses ranging from a beer garden to a weekend market to an outdoor cinema beneath the massive highway deck.

The tower's floor plate begins as a triangle at its base and rises, twisting and corbeling, to form a rectangle at its summit, a shape similar to the one Ingels employed for his winning design at the Kimball Art Center. "The tower and base are a reinvention of the local typology, known as 'Vancouverism.' In this typology, slender towers are grouped with mixed-use podiums and street walls that define human-scale urban environments," Ingels wrote in a letter to the city of Vancouver, also calling the new tower a "contemporary descendant of the Flatiron Building in New York City." The new tower's base pulls away from the busy elevated roadway by about 30 feet to provide extra space between residential units and the noise and pollution of traffic. As the tower rises and concerns from noise and pollution diminish, the floor plates expand. The twisting shape also allows sunlight to reach a nearby park. **BK**

Architect: Bjarke Ingels Group  
Location: Vancouver  
Completion Date: TBD



MICHAEL MORAN

Left: Manhattan pied-a-terre (2004); Below: YN-13 House, Shelter Island, NY (2010).

teach. She continued at Columbia, where she immensely influenced the current generation of young architects who will carry on her vision.

In my New York office, where she once worked, we have two of her former TAs, as well as three architects who were her students. She was one of the most dedicated and committed teachers of her generation. She lived her every day with the utmost vigor, love, productivity, and generosity for her students until the very last moments.

She cultivated a very personal and original architecture with her partner and husband, Michael Morris, whom she had known since her days at Parsons. They are very different—Michael, a tall and garrulous Irishman, as opposed to the diminutive and quiet Yoshiko. But both of them carried an unmistakable sensibility and aesthetic. In 1998, they designed a Shiro Kuramata retrospective at the Grey Art Gallery, which, infused with the aura of Kuramata's work, was full of shadows and nuances. For Yoshiko, it was all about the quality, the smooth surface, and the continuity between the earthbound and the larger universe. She had an otherworldly aura herself. She was always focused on working in the space, in the realm of the void and the air that achieves its solidity through visual and atmospheric transformations.

Yoshiko died on the afternoon of February 5 after more than a decade-long private battle with cancer. She practiced a rigorous holistic lifestyle, keeping her illness at bay. Her work and her personality were one in which distillation, purity, and clarity of vision made ethereal projects believable. We will miss her immensely now that she is with the moons and the stars. *Gassho*—palms to the heart.

**TOSHIKO MORI, PRINCIPAL OF TOSHIKO MORI ARCHITECT, IS THE ROBERT P. HUBBARD PROFESSOR IN THE PRACTICE OF ARCHITECTURE AT HARVARD GRADUATE SCHOOL OF DESIGN.**



COURTESY MORRIS SATO STUDIO

**YOSHIKO SATO, 1960-2012**  
continued from front page of John Hejduk. Professor Richard Henderson and I, while teaching third-year studio, sometimes left Yoshiko alone to allow the time and space needed for her to achieve her visions independently. I still remember vividly her undergraduate thesis on the moon, for which she presented amazing drawings of its waxing and waning.

We both arrived at the Harvard Graduate School of Design (GSD) around the same time. Her master's thesis at Harvard, advised by Rafael Moneo, was on the

reconstruction of Kobe after it was struck by the 1995 earthquake. She proposed a series of public spaces to be used as buffers and also as places of refuge in the areas prone to natural disaster. Recently, many of us were reflecting on her prescient thesis after the earthquake and tsunami hit the Tohoku region last year. With her consistent and excellent portfolio, she received the Faculty Design Award when she graduated in 1996.

When I was the chair of the Department of Architecture at the GSD, I invited her to come and

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# GATE EXPECTATIONS



Technology-based “smart classrooms” need smart buildings to be effective. **Westchester Community College's Gateway Center**, designed by **Ennead Architects**, meets the challenge. Erected on the college's Valhalla campus to aid new Americans in gaining essential skills for the technologically sophisticated workplace, its long-span steel trusses enable an array of spaces programmed for the dynamic exchange of ideas. More than an inspirational entryway for students preparing for 21st century careers, the **LEED Gold-certified building** is a demonstration of the college's commitment to sustainability—a symbol that the campus is investing in the future in more ways than one.

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## A LONG ISLAND SUBURB FIGHTS SPRAWL



COURTESY TOWN OF BROOKHAVEN

## Road to Ronkonkoma

While the Museum of Modern Art (MoMA) debates assorted new shapes for suburban density in its new show *Foreclosed*, Long Island's Ronkonkoma is just doing it. A redevelopment project at the Long Island Railroad's Ronkonkoma Station in Brookhaven will use a form-based zoning code overlay. That's a first on Long Island, and a possible model for growth there.

On February 7, Tritec Real Estate Company of East Setauket was named master developer for the Ronkonkoma Hub Transit-Oriented Development. Now a dispiriting patchwork of parking lots, light industry, and fitfully occupied storefronts, the site will get between 600 and 800 housing units and around 150,000 square feet of retail and offices arrayed across 54 acres.

But mixed-use by itself doesn't guarantee good placemaking. The zoning overlay's purpose is to yield "an urban sense of place," said architect Stephen Gresham of Niles Bolton Associates, who is working on the project with Tritec. "Creating a street frontage, using build-to lines to eliminate huge suburban setbacks, and using architectural form descriptors" will also

be part of the code, he added. Brookhaven supervisor Mark Lesko, a project champion, said, "I want that Main Street feel—bars, restaurants, coffee shops—where young folks want to go."

Eventually, this transit village could be the center of a much larger node. There is a new technology park being planned across the tracks in Islip. In December, Empire State Development awarded \$4 million for the design of a regional sewage treatment plant to serve both the technology park and the Ronkonkoma Hub.

Also just across the Islip line is Long Island MacArthur Airport. JetBlue officials, searching for another route point, visited in January. A pedestrian bridge from the train station to a new air terminal has been proposed. Currently, Ronkonkoma Station averages 14,000 passengers a day. With expanded air service within walking distance, there would likely be many more commuters. But not all of populous Long Island would get easy access: LIRR lines run east to west, to and from the city, without north-south links.

Meanwhile, code for the Ronkonkoma Hub is being articulated. "We're doing massing studies to see where heights might go as high as six or eight stories, and where they have to feather out to the adjoining community of two stories," said Tullio Bertoli, Brookhaven's planning commissioner. "Zoning needs to be liberated," he added. "To make these kinds of vibrant mixed-use communities you've got to be really flexible in the kinds of uses. It can't be Euclidean," with activities distinctly separated by type. "It's got to be form-based." **JONATHAN LERNER**

**NJIT**  
New Jersey's Science & Technology University

## Tenured/Tenure-Track Faculty Position New Jersey Institute of Technology

The **New Jersey School of Architecture** at New Jersey Institute of Technology (NJIT) seeks outstanding candidates to apply for a tenured/tenure-track assistant/associate/full professor faculty position with special emphasis on design starting in August, 2012.

The successful candidates will be outstanding in one or more of the following: architectural design pedagogy, research and scholarship. Candidates should possess a terminal degree in Architecture from an accredited program or equivalent.

She or he should be able to teach design studio and one course in any of the following areas of specialization: sustainable design, innovative construction, environmental control systems, parametric design, systems integration, or advanced design. In addition to teaching, the candidate will be expected to pursue a combination of creative work, scholarly work, or research. Other responsibilities may include participation in some administrative duties including student recruitment and service on college and university committees.

Candidates are expected to have a working knowledge and understanding of a wide range of current and emerging digital technologies and a willingness to integrate them into teaching.

The successful candidate is expected to be a well-rounded person with multiple interests and be eager to collaborate with colleagues from the related fields such as Industrial Design, Interior Design, Digital Design, and Fine Arts in the College of Architecture and Design and from other disciplines across the University.

Rank and salary will be commensurate with qualifications and experience. Interested applicants should submit CV, a statement of research and teaching goals, and the names and contact information of three references. To be considered, all applications must be submitted on-line at [www.njit.jobs](http://www.njit.jobs), referencing posting # 0600797 and job name "SOA-12-1". Questions may be directed to Peggy Fitzpatrick; [fitzpat@njit.edu](mailto:fitzpat@njit.edu). **EOE/AA**

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THE EDGE IN KNOWLEDGE

### MAKING IT HERE continued from front page

Feiss building on Walnut Avenue in the South Bronx to develop their second American factory works on all levels. Not only will the new factory create a green product, electric trucks, but it will also provide 100 jobs in the city while capitalizing on the urban population for sales.

Electric trucks function best in dense areas, and Striker emphasizes that they are perfect for city streets, as the speed and gearbox are ideal for multiple stops. They are also quiet and have no emissions. The company, which began 80 years ago in the U.K., making morning milk deliveries at dawn, does have a psychological hurdle to mount: Drivers are afraid of running out of battery power, and don't like not knowing the location of their next charging station. But Striker notes that "urban delivery routes have a predictability so they are well suited to our trucks," as is evident in the growing use of electric trucks by companies such as Frito-Lay, Staples, and Fresh Direct, among others, who work from early morning to before rush hour, and then charge up overnight.

The trucks are sold directly from their factories in Newcastle, England, and Kansas City, Missouri, without a dealership, which means that they can customize and control the trucks and then repair them locally. At the new factory, which opens this summer, the supply chain includes chassis and cabs shipped from the Czech Republic, batteries from Detroit, with electronic parts, metal fabrication, wires, and cables to be subcontracted to local New York manufacturers, providing more jobs. All will come together

in the Bronx for assembly.

Smith Electric Vehicles chose the Bronx site because it was more efficient to ship to the Port of New York than all the way to Kansas City and back again and also for its visibility. "You can see it from the river, from the highway, and from the bridges to the Bronx, and it is just 15 minutes to Wall Street. So that when we go public, investors can come right to the factory to see the trucks being built," said Striker, who believes that "localizing factories makes all the sense in the world."

Supported by state and federal tax incentives, the subsidies involved—including Excelsior tax credit benefits from Empire State Development and tax exemptions approved by the New York City Industrial Development Agency—are not unlike those given to companies that want to locate in offshore Export Processing Zones in Asia. The new Smith factory is very much a showcase for what might be possible with boutique manufacturing. To underscore that point, the renovation includes converting the street wall of loading docks into a glass facade displaying the assembly and repair work. New York is already about performance; why not add a spectacle of making things in the city?

**NINA RAPPAPORT**



Electric trucks powering up.

COURTESY SMITH ELECTRIC

Jerde Partnership's boardwalk band shell will be one of Atlantic City's new "icons of experience."



COURTESY JERDE PARTNERSHIP

**ROLL OF THE DICE** continued from front page focused casino industry that doesn't interact with the city. With competition brewing in Pennsylvania and New York, the gaming table crowds have grown thin.

Jerde's answer is to try and bring back the middle class who long ago abandoned the second Sin City. Following the lead of now family-friendly Vegas, the plan calls for a more holistic approach that focuses on spectacle, entertainment, and corporate sponsorship. John Simones, a partner and design director at Jerde, said that the transformation will create a resort town that is distinct from the casinos. Even the casinos are recasting themselves as entertainment complexes, with the \$2.5 billion state-subsidized Revel resort leading the way. The Arquitectonica-designed complex is set to open next month, and its website touts restaurants, spas, and meeting rooms, with barely a mention of the casino.

The Jerde plan focuses on the streetscape through connecting greenways, new multi-use neighborhoods, and the boardwalk. "It's ocean, emotion, and constant promotion," Simones said, paraphrasing old AC promo materials. "We worked for months on a street experience that has nothing to do with gambling." He added that the city already has significant tourist anchors in its aquarium, convention center, marina, and, of course, the Atlantic Ocean.

With four million people walking the

boardwalk each year, the plan creates a core there before shifting focus to the streets. Three "Icons of Experience" will anchor the strip with a band shell, a light show, and a beachside wind sculpture. Between each attraction, Simones envisions up to 15 corporate pavilions that will act as 3-dimensional billboards and experiential stores.

Back out on the street, the plan calls for Atlantic Avenue to become the new "Main Street," with tree-lined boulevards connecting to the marina and at least two new neighborhoods. Bader Field, a defunct airport, will be transformed into a mixed-use residential neighborhood. Gardner's Basin, an area adjacent to the marina, still has an active clamming industry. There, Simones foresees education opportunities alongside a youthful cafe culture.

The plan only addresses areas controlled by the CRDA. AC's dreary residential side streets will have to hope for trickle down. "You create zones that become catalysts," Jerde said. "If you create a prosperous resort town, everybody will benefit from that; it'll be a cleaner, safer place that will spread out into Atlantic City as a whole."

Last year Mayor Lorenzo Langford bitterly opposed the CRDA takeover, telling *AN* he believed it would bifurcate the city. This year he seemed resigned: "There is nothing in that master plan that I found earth-shattering and nothing I found objectionable," he said.

**TOM STOELKER**

AT DEADLINE

## SHU IN FOR PRITZKER

Chinese architect Wang Shu was named the 2012 Pritzker Architecture Prize laureate on February 27, marking the first time a Chinese architect has been honored with the award, which carries a \$100,000 purse. Wang Shu is known for building with traditional Chinese forms and materials, often recycling bricks and tiles to form a patchwork mosaic in his buildings, which demonstrate a distinct modern sensibility. Professor and head of architecture at the China Academy of Art in Hangzhou, he founded Amateur Architecture Studio with Lu Wenyu in 1998 and has taken an outspoken stance against architecture that he perceives as destroying vast urban and rural landscapes across China.

## CHANNELING MUMFORD

DOT Commissioner Janette Sadik-Khan has been invited to deliver the prestigious 2012 Lewis Mumford Lecture on Urbanism at the Spitzer School of Architecture at City College on April 5. The lecture will be held in the freshly restored Shepard Hall.

## NYU UNDERGROUND

On February 23 Manhattan Community Board 2 in Greenwich Village unanimously voted against the NYU expansion plan, citing the impact its scale would have on the neighborhood. Of the many proposed elements at issue, density topped the list—nearly one million square feet would sit below grade. "They kind of gamed the zoning resolution," said David Gruber, co-chair of CB2's NYU Working Group. "The zoning talks about density, but that only counts above ground." Even with the below grade component going under the FAR radar, Gruber said that the plan still needs six zoning changes.

# SPIRAL BONDING



A staircase creates a community in a building that needs one. That's the philosophy behind the ornamental stair designed by **Mitchell | Giurgola Architects** for **NYU's newly renovated School of Continuing and Professional Studies**. Rising through a triple-height space that links classrooms and lounges, the inviting series of elliptically shaped treads and landings promotes a collaborative environment that lets students looking to learn and grow connect with mentors. Coupled with its new high-performance curtain wall enclosure, it has helped **7 East 12th Street** become a light-filled vertical campus within this prestigious university, encouraging students to climb to new heights with each step.

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THE ARCHITECT'S NEWSPAPER MARCH 7, 2012

## EMERGING VOICES 2012

The Architectural League's 30<sup>th</sup> annual Emerging Voices Award brings a focus to creative practices that will influence the direction of architecture.



COURTESY 5468796 ARCHITECTURE

### 5468796

Winnipeg, Manitoba, Canada



Five years ago, two architects brought forth near the longitudinal center of the North American continent 5468796 architecture, a studio dedicated to the proposition that design-oriented architecture has a place in Winnipeg, Manitoba. The practice has since grown from its initial duo to a cadre of ten professionals and has been lauded with an impressive array of awards for its inventive portfolio, which includes residential complexes, office buildings, and student centers, among other typologies. But fulfilling the firm's mission statement has not been

easy going.

"People see our projects and say we must have great clients," explained Sasa Radulovic, one of the studio's founders. "The truth is opposite. Winnipeg is poor in terms of client knowledge. Their expectations are quite mundane. It is necessary for us to figure out how to teach each client so they will appreciate something different. It's actually very hard, like trying to design a project in a language you don't understand."

Part of 5468796's success in this uphill design battle can be attributed to the firm's collaborative

approach, which is memorialized in its name. "It's our corporation number," said Radulovic. "It's a record in place and time. It creates an idea of a collaborative."

Whether through the power of persuasion or by grace of the spirit of collaboration, 5468796 has invigorated Winnipeg's otherwise drab and conservative built environment with unexpected and exuberant infill projects. Two of the firm's residential buildings highlight its boundary-breaking work. Most of the city's housing stock comes in the form of three-story walkups, literal and

rectangular blocks of buildings that fill their lots and usher occupants in by way of windowless double-loaded corridors. At Centre Village—a 25-unit, 15,000-square-foot co-op development—the firm broke up the complex's volume into a series of modular boxes that cantilever off one another in a seemingly random but carefully considered arrangement that clusters apartments around a central courtyard. BLOC10, on the other hand—a 12,000-square-foot condominium development—maintains the "block" profile, but gets creative in the interior, where

**From left:** A stage completed in 2010 in Old Market Square, Winnipeg, is also an interactive sculpture (detail on front page); the Guertin Boatport in Storm Bay, Ontario, is a two-tier viewing deck, completed in 2011; Centre Village is a 25-unit housing complex on an infill lot in Winnipeg's Central Park neighborhood.

the designers focused a great deal of attention in staggering the three-story units across the plan so that each features a multiplicity of views and exposures.

**AARON SEWARD**



### Atelier TAG

Montreal, Quebec, Canada

Montreal-based Atelier TAG owes its existence to Canada's commitment to open competitions. As

in Europe, the government often selects design teams for civic buildings by anonymous open competition. And while such open competitions are not as frequent as they once were, having been replaced by a two-step process starting with a Request for

Qualifications, Atelier TAG's principals, Manon Asselin and Katsuhiro Yamazaki, luckily now have a track record. Since 2004, they have completed three high-profile competition projects in Quebec: the Raymond-Lévesque Public Library; the municipal



MARC CRAMER

**The Raymond-Lévesque Public Library, designed in consortium with Jodoin Lamarre Pratte, in St-Hubert, Quebec, combines modernist massing with regional materials.**

library of Châteauguay; and the Vieux-Terrebonne Theatre.

Atelier TAG has dedicated itself to upholding a slice of modernist tradition—the craft of building. It's a focus the husband-and-wife team arrived at through extensive research and travel, thanks to a

\$50,000 professional Prix de Rome awarded by the Canada Council for the Arts in 2007. "We take a materials approach to architecture in terms of how it informs spatial qualities," said Asselin. "We are not so interested in the kind of data research we

saw happening at firms in New York."

Buildings that resonate with their own sense of structure, in the vein of Mies van der Rohe enriched with tactile poetics à la Zumthor or Herzog & de Meuron, is the goal. And it is achieved at the Raymond-Lévesque library, with its dynamic array of overlapping geometries clad in carbonized poplar planks that work visually as a dynamic screen positioned to take maximum advantage of the sun's position throughout the day.

In an arrangement that is rare in the United States, Atelier TAG waxes and wanes according to the needs of ambitious projects. As competitions get underway, the firm, usually 2- to 10-people strong, can grow instantly to 100 through an on-going alliance with the large and established Montreal firm, Jodoin Lamarre Pratte et Associés Architectes. "We control the working drawings and the entire design phase," said Asselin, whose team moves into the larger office when projects get going. "Collaborating with an older firm that can handle the routine project management issues but also understands our approach to detailing makes it all possible." **JULIE V. IOVINE**

THE ARCHITECT'S NEWSPAPER MARCH 7, 2012



## Studio NMinusOne

Toronto, Ontario, Canada

"We take on a lot of things," said Christos Marcopoulos, one-half of NMinusOne, the Toronto-based studio founded in 2005 with Carol

Moukheiber. "At times we think we should specialize." Resisting a single direction, though, has enabled the pair to pursue diverse

projects during their seven-year partnership. Marcopoulos and Moukheiber have collaborated across disciplines and materials, working at different scales and, in some cases, forging new parameters.

Using technology and behavioral sciences to inform

design, the firm's voice is alchemical. Marcopoulos and Moukheiber are driven by the belief that design can affect health, social exchange, and usability. Since meeting at Cooper Union in New York they have investigated architecture through the discipline's most forward-thinking

professionals: Marcopoulos worked with Rem Koolhaas at OMA while Moukheiber took up a post with activist-designer Bruce Mau. "We think of architecture as capable of creating a new reality," said Moukheiber.

In a recent summer project as part of their research-based teaching unit, Responsive Architecture at Daniels, or RAD, at the University of Toronto, they produced IM Blanky. The approximately 28-square-foot blanket is embroidered with 104 soft-tilt sensors that relay information back to a computer about the condition of the object it covers. And in the spirit of invention, NMinusOne collaborates, working across departments at the university to open up new channels of production for their ideas. As a result, the IM Blanky is being considered for development in the health care industry. Increasingly, the firm is interested in exploring how design can affect human behavior and active-



**Left:** The three-bedroom, 3,000 square-foot Khyber Ridge house in Whistler, British Columbia was completed in 2005. **Right:** Embroidered with sensors, the IM Blanky may have health care applications.

ly engage its users, calling it "responsive architecture."

In the Khyber Ridge House, 2005, NMinusOne created a dynamic environment to give a sense of motion and activity to a static construction. "It's not the way a space looks but the way you experience space," said Marcopoulos. The house has a flat roof system that looks like Frank Lloyd Wright's Falling Water—only it performs much better—and allows the snow to be the insulation in winter. Indeed, the firm often enjoys making the architecture itself do the work. In the Invisible House—a speculative project—the architecture is made up of walls embedded with 16 focused light beams per square foot, which illuminate a nearby object when a body interrupts it. Working with the Department of Occupational Therapy, NMinusOne sees potential for the project in geriatric care.

For Marcopoulos and Moukheiber, architecture is a mode of thinking and, by exploring the elements that architecture controls, NMinusOne is shifting toward environments for pleasure and sheer stimulation.

**GWEN WEBBER**



## Oyler Wu Collaborative

Los Angeles, California

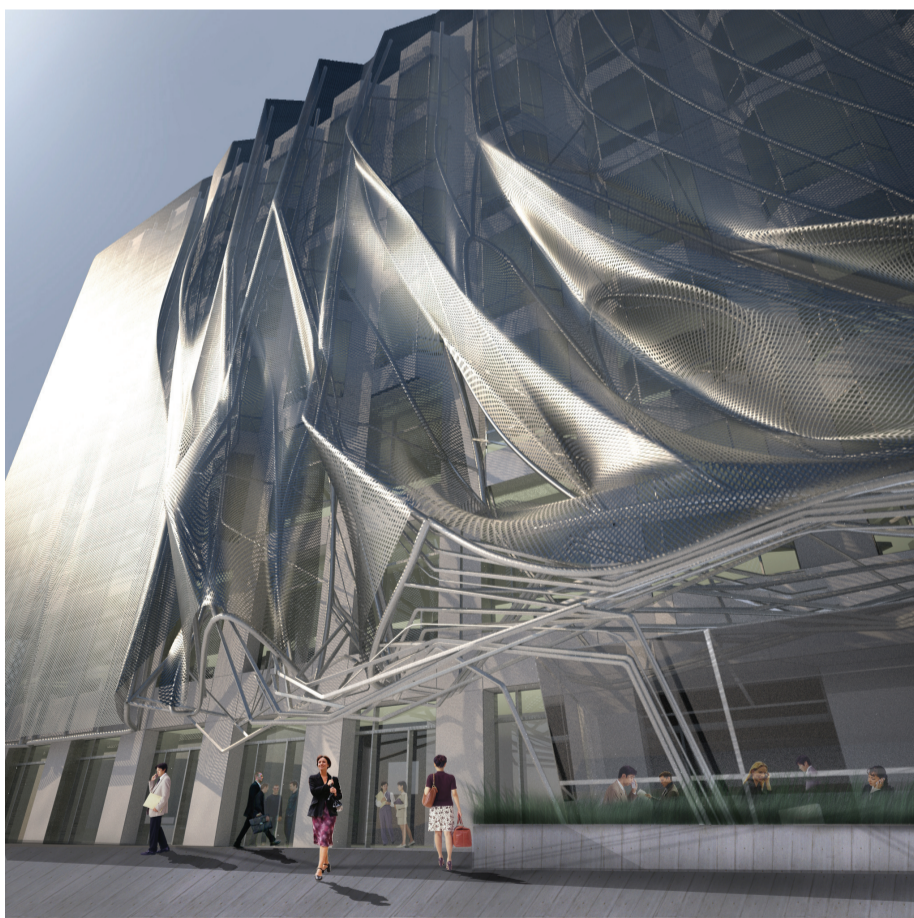
Watching the video on Oyler Wu Collaborative's website of the construction of their installation Netscape, SCI-Arc's annual

graduation pavilion, surely isn't a substitute for seeing in-person their largest built work yet—though it does a better job of

expressing the team's scope of vision than a photograph or any description. In this video, one sees the detail of the pavilion's design in its minutia. Dwayne Oyler and Jenny Wu met at the Harvard Graduate School of Design and founded Oyler Wu Collaborative in 2000. They moved to Los Angeles

in 2004 (both teach at SCI-Arc), and started experimenting with installations ranging in scale from courtyard to high-rise. The structures address the idea of line-work as tectonic expression, with elements mutating according to their structural and spatial properties. Wu explained, "We try

to see how understanding line and the buildup and density of lines can create form." The structures are equally informed by the limitations and possibilities of fabrication; in their early experiments with aluminum tubing, "every joint was cut, welded, and ground, which was



**Left:** Anemone is an art/architecture installation in Taipei completed in 2011. **Right:** Digital modeling helped shape the facade of a 10-story media office project in Los Angeles.

very time-consuming." Going forward, "we decided to bend aluminum tubes. Moving from something welded to bent has a profound effect on the fluidity and experience of the structure."

The designers utilize digital and analog models in tandem throughout the design and construction process. Netscape, for example, required a feedback loop from digital analysis of the tension in the model and its shape and three-dimensionality. Using computer-aided drafting and engineering software, digital models are adjusted and tested to inform and anticipate physical prototypes. "We are always careful to design a system that can be added to as necessary," said Oyler. Concurrent to their installation work, Oyler Wu Collaborative has designed a series of residential towers in Taipei. The tower facades are composed of balconies that undulate from floor to floor. "Many of our projects experiment with how line-work is scalable," said Oyler. **MICHAEL LAWLOR**



## Arquitectura 911sc

Mexico City, Mexico

Mexico City-based Arquitectura 911sc is on a mission to bring back social engagement to cities. Partners Jose Castillo Oléa and Saidee Springall del Villar founded the firm in 2002 to explore “how an architectural practice can bridge the gap between design and the city,” said Castillo Oléa. “We’re obsessed with this connection between architecture and social engagement.”

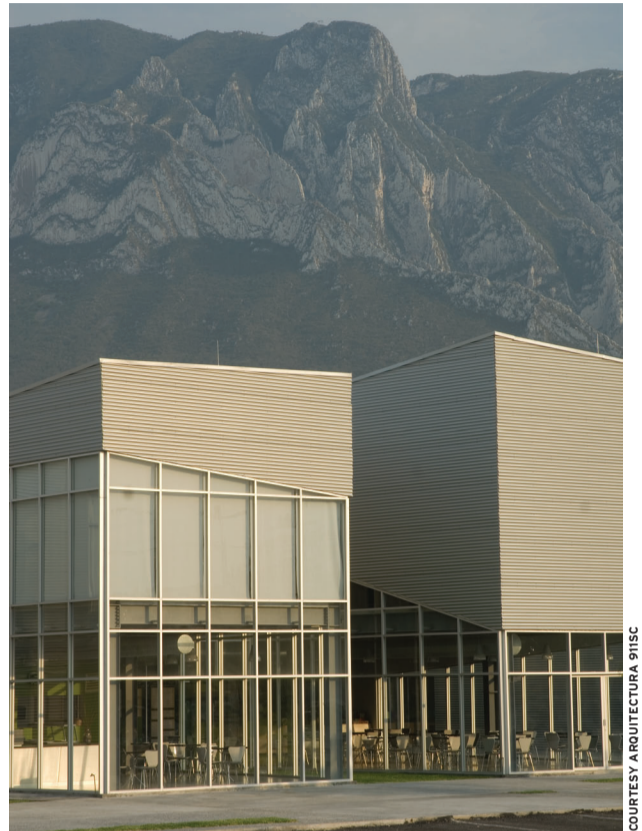
Both architects studied at the Harvard Graduate School of Design, under Rafael Moneo and Rem Koolhaas, where they gained an interest in “reinventing a rapport between architecture and the city,” according to Castillo Oléa. Back in Mexico City, the firm grew from small interior projects to large-scale theaters, housing, and institutional projects.

One of their largest is now

under construction at the University of Guadalajara: a 344,000-square-foot performing arts center in a rapidly growing part of the city that uses a social core to knit together three distinct theaters for experimental and commercial performances. “Social spaces are working as a glue,” Castillo Oléa said. The three theater volumes are arranged around an elevated “public square” to create a sense of drama at the crossroads of the university. Using richly textured concrete and glass, the overall composition creates a distinct skyline across the campus

through a visually straightforward aesthetic.

More in keeping with the firm’s ambition to effect urban change through architecture, Arquitectura 911sc approached one of Mexico’s largest residential developers with an idea for a dense social housing block in Mexico City. Castillo Oléa said the developer, known more for low-density town homes, eventually accepted their urban concept, and the resulting five-story ARA Iztacalco now houses 738 units organized around interior courtyards and above a level of retail,



**Left:** Arquitectura 911sc demonstrated the feasibility of high-density development at the mixed-use ARA Iztacalco.

**Right:** The block form of CEDIM, an art, fashion, and design university in Monterrey, is sliced with “fingers” to admit natural light.

making it one of the densest projects in Mexico City. With its dramatic financial success, the project demonstrated that high-density urban housing can sell faster than its low-density counterparts. ARA Iztacalco won the National Housing Award in 2011, lending political recognition to a new urban model that works.

By actively engaging clients and the government,

Arquitectura 911sc plans to demonstrate how architecture can reclaim its social relevance. “We try to see ourselves moving from the sidelines and informing politics,” Castillo Oléa said. “We think the battles for sustainability will be played out in cities. In a place like Mexico, how we build our cities offers a chance for architecture to become more relevant.” **BRANDEN KLAYKO**



## SCAPE

New York City, New York

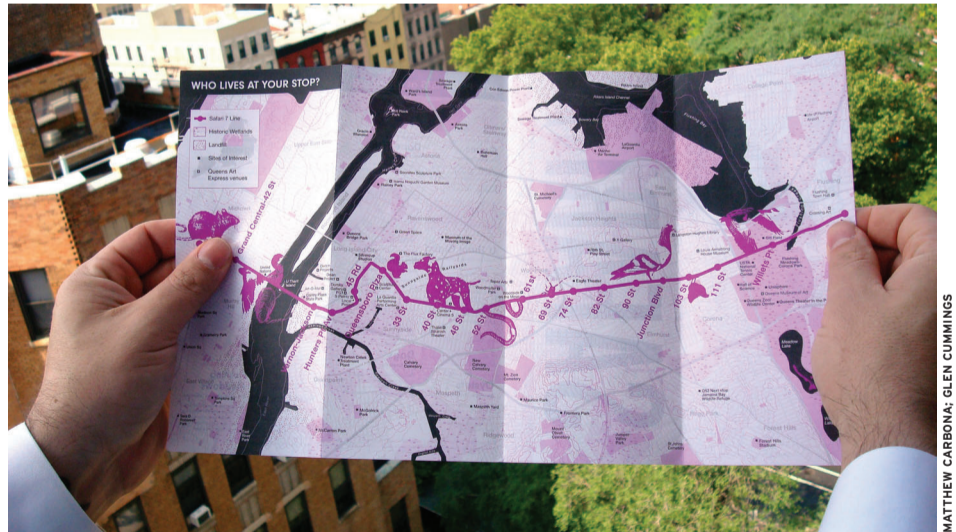
“Let’s not wait for the billions of dollars to drop from Mars; let’s do it now,” is Kate Orff’s mantra. And the work of her New York-based landscape architecture firm, SCAPE, is very much of the here-and-now variety, whether or not there are funds. The firm’s work is as much science lab as landscape architecture. There’s built work, too: the 26,000-square-foot

green roof atop OMA-designed Milstein Hall for Cornell University and the 103rd Street Restoration Garden for New York Restoration Project, both of which were completed last year. An array of terraces and gardens for the Battery Park City Community Center is under construction.

But Orff seems as much at home with landscape design as

activism. The roots were formed in her independent coursework at the University of Virginia that led to a self-curated major in eco-feminism. Later at Harvard, she worked with Rem Koolhaas, who taught her the power of marrying graphics, text, and design with big ideas. Publications are the firm’s bedrock. “It’s fine arts and politics,” she said of the books.

*Oyster-tecture*, a graphic project for the Museum of Modern Art’s 2010 Rising Currents exhibition, depicted an underwater landscape of active oysters helping to clean



New York Harbor. But the graphics were backed up with a real-world pilot project that continues today through private funding at a site in Sunset Park, Brooklyn. Recently, Orff worked with Alexander Brash and Jamie Hand on *Gateway: Visions for an Urban National Park*, a book on the Van Alen Institute’s challenge to re-envision the polluted Gateway National Park in Jamaica, Queens, and recently published by Princeton Architectural Press. The next book, *Petrochemical America*, due in April from Aperture, combines

photographs of Louisiana’s notorious “Chemical Corridor” by Richard Misrach with Orff’s data mapping of the socioeconomic, cultural, and industrial death of the region.

If Orff’s books have the ring of manifesto, perhaps it’s because she wants most to rethink the governing systems entwined with the landscape. The layers of federal, state, and local jurisdictions overseeing the waterways alone are as convoluted as the “black mayonnaise” at the bottom of Jamaica Bay. Orff said that over

the next twenty years she hopes to continue shepherding the landscape, whether through existing channels, like the EPA, or, better yet, by helping to design a new agency. **TOM STOELKER**

**Left:** A 26,000 square foot green roof for Cornell’s Milstein Hall; **Right:** Subway map for “Safari 7,” a self-guided wildlife tour that SCAPE collaborated on with MTWTF & Urban Landscape Lab.

COURTESY ARQUITECTURA 911SC

MATTHEW CARBONA; GLEN CUMMINGS

THE ARCHITECT'S NEWSPAPER MARCH 7, 2012



COURTESY INABA

## Inaba

Los Angeles, California

LA architect Jeffrey Inaba shuttles between small installations and gargantuan master plans, smoothly walking the increasingly tenuous line between art and architecture. Inaba studied at the Harvard Graduate School of Design before becoming a principal at Rem Koolhaas' research studio AMO in 2000, where he learned, he said "to go about the creative process in a disciplined way." He started his own office in 2004 and began directing Columbia's C-Lab (Columbia Laboratory for Architectural Broadcasting) in 2005.

Along the way Inaba has developed an approach that uses

economy and clarity to manage complicated problems, and, as he puts it, to translate "information into a visual language that can be understood." In simplifying complexities the architect also minimizes costs, a priority that seems rare in the world of style-at-any-cost architecture.

With an office staffed with about seven designers, Inaba is equally comfortable developing small projects like the Skylight, an installation for a new concert hall in Norway, and large ones like Figure 8, a master plan for 45,000 housing units in St. Petersburg, Russia.

The former, commissioned by the nonprofit group Public Art Norway, is a 26-foot-diameter, 43-foot-tall, 7-ton structure that will hang from the top of the hall's five-story lobby. Clad with

**Above:** A waterfront master plan for a sea-level city near Seoul. **Below:** A robot-made kiosk at the Festival of Ideas in New York City. **Bottom:** Fabrications for a pop-up café at the Whitney Museum in 2010.

translucent exterior panels, it will project changing LED light patterns to match seasons, shows, and other variables. While the sculpture's form appears elaborate, it was generated by efficiently trimming a simple cylinder.

The St. Petersburg housing project, while never built, offered a new housing paradigm that will save time and money by removing all east-west roads and focusing circulation on a figure-eight loop. Roadways, pointed out Inaba, usually account for about a third of the costs at housing projects.

"Our goal is to continue to work at a number of scales," said Inaba, without ever losing sight of opportunities to maximize efficiencies.

Recently Inaba took on a waterfront master plan for Saemangeum, a tidal flat near the Korean city of Gunsan, near Seoul, where he recommended new perimeter waterways around the planned buildings that could be used for cooling as well as hydroelectricity. At about the same time he signed on to design a kiosk for last year's Festival of Ideas for the New City at the New Museum in New York. The kiosk was built using robot labor, lowering costs while fostering interesting sculptural forms. The hanging pieces for Inaba's pop-up café at the 2010 Whitney Biennial were fabricated using one single mold.

What's next could be anything: "We are looking for commissions that give us the most opportunity to develop form with content, which might be a public art work, master plan, building, or iPad app," the architect said. **SAM LUBELL**



## SsD

Cambridge, Massachusetts  
Seoul, Korea  
New York, New York

Long before the global economy hit the skids, the firm SsD was facing lean times. "We voluntarily plunged ourselves into a recession in 2006," said SsD co-founder John Hong. After graduating from the Harvard Graduate School of Design, Hong and his partner, Jinhee Park, opened a Cambridge office and were in a position that many young architects would envy: designing housing for a local developer who became a repeat client. Those jobs led to similar developer projects, and after a couple of years Hong and Park found themselves busy with work that didn't necessarily reflect their vision or goals. Realizing they were at a fork in the road, the duo made a series of bold moves: they fired their clients, shrank their Cambridge office down to two people, and started focusing on competitions.

Since then, SsD has operated on what Hong calls a "micro-

office" model, opening small offices to serve key projects in Seoul and most recently in New York. Despite a change in strategy, the firm's name—short for "Single-speed Design" and recalling the early days when staff could bike to all the firm's project sites—still holds true, reflecting a very local, on-the-ground approach. Hong and Park continue to take on residential work, but now it's on their own terms. "Each project can be a prototype," said Park, describing how she sees houses as mini versions of civic spaces.

SsD had the opportunity to flex its prototyping muscle in 2010 as one of 100 firms invited to design a house for Herzog & de Meuron and Ai Weiwei's Ordos project in China. In New York, a project for a Chelsea pied-à-terre shared by three families evolved into a study for how to make a residential city block function more efficiently as a community space. Back in Cambridge, SsD is working with the start-up organic food purveyor Clover on a distribution center, food trucks, and a restaurant in the Josep Lluís Sert-



designed Holyoke Center in Harvard Square. And in 2011, SsD completed the White Block gallery in the Heyri Art Valley in South Korea, winning an invited competition after demonstrating to the client that a 16,000-square-foot building could offer a multitude of experiences simultaneously. "We wanted to include spaces where a visitor could take a break from the art—places of relief, contemplative spaces," said Park. **MOLLY HEINTZ**

**Above:** For the food company Clover, SsD helped the client not just with design but also distribution strategy. **Below:** On a lakefront site, the White Block Gallery in Heyri, South Korea can accommodate a variety of experiences and installations, from very large-scale paintings to event space happenings.



COURTESY SsD

### LECTURE SERIES:

Friday, March 2

5468796 architecture

Johanna Hurme and Sasa Radulovic

Inaba

Jeffrey Inaba

Friday, March 9

SCAPE/Landscape Architecture

Kate Orff

Studio NMinusOne

Christos Marcopoulos and Carol Moukheiber

Friday, March 23

Oyler Wu Collaborative

Dwayne Oyler and Jenny Wu

SsD

Jinhee Park and John Hong

Friday, March 30

arquitectura911sc

Jose Castillo Oléa and Saidee Springall del Villar

Atelier TAG

Katsuhiko Yamazaki

Lectures will be held at the Rose Auditorium, The Cooper Union, 41 Cooper Square, New York City, at 7:00 p.m. Tickets are free for League members; \$10 for non-members. For more information, email [info@archleague.org](mailto:info@archleague.org). CEUs are available.

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MARCH

WEDNESDAY 7

LECTURES

**Afshan Bokhari**  
**Sultanate and Mughal Architecture**  
1:00 p.m.

Remis Auditorium  
Museum of Fine Arts  
465 Huntington Ave.  
Boston, MA  
mfa.org

**Enrique Norton**  
**This Will Kill That**

6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

SYMPOSIUM

**Women in Architecture**  
**Lori Brown, Yolande Daniels,**  
**Olympia Kazi, and**  
**Catherine Seavitt**

7:00 p.m.  
Van Alen Books  
30 West 22nd St.  
vanalen.org

EXHIBITION OPENINGS

**Vertical Urban Factory:**  
**East Asia**  
Department of East Asian  
Studies  
New York University  
41 East 11th St.  
verticalurbanfactory.org

**A Student, An Architect,**  
**& Two Chapels:**  
**Robert Venturi & Episcopal**  
**Academy's Class of 1944**  
**Chapel**

5:30 p.m.  
The Gallery at the Crawford  
Campus Center  
The Episcopal Academy  
1785 Bishop White Dr.  
Newtown Square, PA  
episcopalacademy.org

EVENT

**Angus Kress Gillespie**  
**Book Talk**  
**Crossing Under the Hudson**  
The Skyscraper Museum  
39 Battery Pl.  
skyscraper.org

THURSDAY 8

LECTURES

**Simon Heffer**  
**Gothicists and Classicists:**  
**The Stylistic Battle between**  
**English Victorian Architects**  
**1850–1880**

6:30 p.m.  
CUNY Spitzer School of  
Architecture  
141 Convent Ave.  
ccny.cuny.edu/ssa

**Rem Koolhaas and**  
**Hans Ulrich Obrist**  
**Project Japan:**  
**Metabolism Talks**

7:00 p.m.  
Bartos Forum  
New York Public Library  
Fifth Ave. at 42nd St.  
nypl.org

**Antoni Muntadas**  
**AMT Visiting Artist**  
**Lecture Series**

6:15 p.m.  
Anna-Maria and Stephen  
Kellen Auditorium  
Sheila C. Johnson  
Design Center  
66 Fifth Ave.  
newschool.edu/parsons

**Peter Conolly-Smith**  
**Kleindeutschland:**  
**The Lower East Side's**  
**Forgotten Past**

6:00 p.m.  
Bowery Poetry Club  
308 Bowery  
bowerypoetry.com

**Stephen J. Vanze**  
**Traditional Architecture**

12:00 p.m.  
District Architecture Center  
421 7th St. NW  
Washington, D.C.  
aiadc.org

SYMPOSIUM

**A Proposition by House of**  
**Natural Fiber**

7:00 p.m.  
New Museum Theater  
235 Bowery  
newmuseum.org

EXHIBITION OPENINGS

**The Armory Show**  
Piers 92 & 94  
Twelfth Ave. at 55th St.  
thearmoryshow.com

**A Proposition by**  
**House of Natural Fiber**

7:00 p.m.  
New Museum Theater  
235 Bowery  
newmuseum.org

EVENTS

**Inside Pre-Fab:**  
**The Ready-made Interior**  
**Deborah Schneiderman,**  
**Anita Cooney**

7:00 p.m.  
Van Alen Books  
30 West 22nd St.  
vanalen.org

**Curatorial Walkthrough**  
**of Weegee:**  
**Murder is My Business**

6:00 p.m.  
International Center of  
Photography  
1133 Avenue of the Americas  
icp.org

FRIDAY 9

LECTURE

**Kenny Schachter**  
**Zaha Hadid:**  
**The Need for Speed**

5:30 p.m.  
Perelman Media Room,  
Perelman Cafe  
Philadelphia Museum of Art  
Fairmount Ave. and  
Pennsylvania Ave.  
Philadelphia, PA  
philamuseum.org

EVENTS

**Emerging Voices**  
**Kate Orff, Christos**  
**Marcopoulos and Carol**  
**Moukheiber**  
**Introduced by Claire Weisz**

7:00 p.m.  
Rose Auditorium  
The Cooper Union  
41 Cooper Sq.  
archleague.org

SATURDAY 10

LECTURES

**Bonita Billman**  
**Art Deco: Vibrant,**  
**Eclectic, and Dynamic**

9:30 a.m.  
S. Dillon Ripley Center  
1100 Jefferson Dr., SW  
Washington, D.C.  
residentassociates.org

**Hilary Ballon**  
**The Greatest Grid:**  
**Curator's Talk**

2:00 p.m.  
The Museum of the City of  
New York  
1220 Fifth Ave.  
mcny.org

WITH THE KIDS

**FamilyDay@theCenter:**  
**Build a Geodesic Dome**

11:00 a.m.  
The Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

SUNDAY 11

SYMPOSIUM

**Community in Context:**  
**The Story of Ravenswood**  
**Civic Action Team Members**

3:00 p.m.  
The Noguchi Museum  
9-01 33rd Rd.  
Long Island City, NY  
noguchi.org

MONDAY 12

LECTURES

**Guy Gugliotta**  
**Freedom's Cap:**  
**The United States**  
**Capitol and the Coming**  
**of the Civil War**

6:00 p.m.  
The Center for Architecture  
536 LaGuardia Place  
cfa.aiany.org

**Timothy Beatley**  
**Teresa Heinz Professor of**  
**Sustainable Communities,**  
**University of Virginia**

6:00 p.m.  
Meyerson Hall  
Penn School of Design  
210 South 34th St.  
Philadelphia, PA  
design.upenn.edu

EVENT

**High Line at the Rail Yards**  
**Community Input Meeting**

7:00 p.m.  
Public School 11 Auditorium  
320 West 21st St.  
thehighline.org

WEDNESDAY 14

LECTURE

**Jonathan Weinberg**  
**The Piers: Art & Sex Along**  
**the New York Waterfront**

6:30 p.m.  
King Juan Carlos I  
of Spain Center  
New York University  
53 Washington Sq.  
gvshp.org

EXHIBITION OPENING

**André Massan, Joan Miró,**  
**Louise Bourgeois, et al.**  
**Exquisite Corpses:**  
**Drawing and Disfiguration**

The Museum of Modern Art  
11 West 53rd St.  
moma.org

THURSDAY 15

LECTURES

**Diller Scofidio + Renfro**  
**2012 Lawrence Israel**  
**Prize Lecture**

6:00 p.m.  
John E. Reeves Great Hall,  
Fred P. Pomerantz Art and  
Design Center  
227 West 27th St.  
fitnyc.edu

**Robert Twombly**  
**What Sullivan Meant in the**  
**Past and What He Offers**  
**the Present**

6:30 p.m.  
Sciame Auditorium  
CUNY Spitzer School of  
Architecture  
141 Convent Ave.  
ccny.cuny.edu/ssa

**Neil Porter**  
**Principal, Gustafson Porter**

6:00 p.m.  
Meyerson Hall  
Penn School of Design  
210 South 34th St.  
Philadelphia, PA  
design.upenn.edu

**Kenny Herzog**  
**Gridlock!: Congestion and**  
**Flow on New York City**  
**Streets**

6:30 p.m.  
Museum of the City  
of New York  
1220 Fifth Ave.  
mcny.org

FRIDAY 16

FILM

**My Architect:**  
**A Son's Journey**  
(Nathaniel Kahn, 2003),  
116 min.  
6:00 p.m.  
Bechtler Museum of  
Modern Art  
420 South Tryon St.  
Charlotte, NC  
bechtler.org

MONDAY 19

LECTURES

**Brett Steele, Bernard**  
**Tschumi, and Mark Wigley**  
**What is NY-LON?**

6:30 p.m.  
Wood Auditorium, Avery Hall  
Columbia University  
1172 Amsterdam Ave.  
arch.columbia.edu

**Hélène Binet**  
**Composing Space**

6:30 p.m.  
Piper Auditorium, Gund Hall  
Harvard Graduate  
School of Design  
48 Quincy St.  
Cambridge, MA  
gsd.harvard.edu

**Marion Weiss, Michael**  
**Manfredi, Kenneth Frampton,**  
**Barry Bergdoll**  
**Works and Words**

6:30 p.m.  
Meyerson Hall  
Penn School of Design  
210 South 34th St.  
Philadelphia, PA  
design.upenn.edu

EXHIBITION OPENING

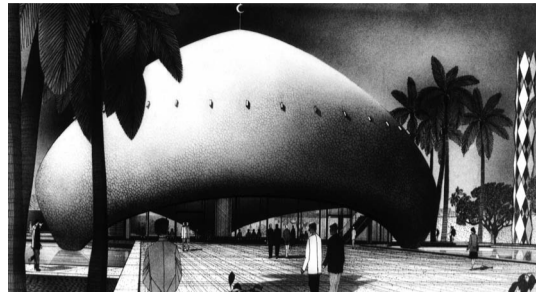
**Mark Boulos**  
**Projects 97**  
Projects Gallery  
The Museum of Modern Art  
11 West 53rd St.  
moma.org

TUESDAY 20

LECTURES

**Robert Yaro**  
**Securing New York's Future:**  
**Towards a 4th Regional Plan**  
**for the NYC Metro Area**

6:30 p.m.  
Gund Hall  
Harvard GSD  
48 Quincy St., Cambridge, MA  
gsd.harvard.edu



COURTESY COAC



BJORN HOERMAN

CITY OF MIRAGES: BAGHDAD, 1952–1982

Through May 5

CHANGE: ARCHITECTURE AND ENGINEERING IN THE MIDDLE EAST, 2000–PRESENT

Through June 23

Center for Architecture  
536 LaGuardia Place

Two complimentary exhibits at the Center for Architecture capture an aspirational past and equally ambitious present in the Middle East. *City of Mirages: Baghdad, 1952–1982* shows a flourishing cosmopolitan city that—whatever the regime—commissioned an impressive array of international design talent for much of the last century resulting in an architecture combining modernist ideas with interpretations of the local climate and culture. Through models and drawings, including Walter Gropius and Hisham A. Munir's campus building (top) at the University of Baghdad, rather than photographs in order to emphasize the optimistic intentions of the period, *City of Miracles* sheds light on a significant but rarely seen corner of global modernism. *CHANGE: Architecture and Engineering in the Middle East, 2000–Present* surveys 123 contemporary works from 20 countries in the wider Middle East, including Asymptote and Dewan Architects' Yas Marina Hotel in Abu Dhabi (above), gathered through an open call for submissions. The impact of rapid growth and instant globalization is evident through supertalls, man-made islands as well as UNESCO monument sites under siege.



COURTESY LIBRARY OF CONGRESS

NEWS PAPER SPIRES

The Skyscraper Museum  
39 Battery Pl.  
Through July 2012

Focusing on the years between 1870 and 1930, *News Paper Spires* at the Skyscraper Museum considers the buildings where the most important events of the day were committed to the public record with ever-increasing speed. Just after the Civil War, *The New York Times*, *The New-York Tribune* and *The New York Post* all were headquartered on the so-called "Newspaper Row" to the east of City Hall Park (above), each headquartered in early skyscrapers, where writers and editors worked above, while below typesetters and steam-engine powered printing presses churned out morning, afternoon and evening editions. In this exhibition, the history of these vertical urban factories—including their migration from downtown to midtown—is considered through films, architectural renderings, photographs, type-setting equipment, and the archival newspapers themselves.



JAMES EWING

## HISSING ABOUT SUBURBAN LAWNS

**Foreclosed: Rehousing the American Dream**  
The Museum of Modern Art  
11 West 53rd St.  
Through July 30

*Foreclosed: Rehousing the American Dream* is an ambitious and significant attempt to rethink the design of American suburbs. Positing that academic and intellectual leaders in architecture have played a too-small role in the recent production of suburbia, the show's curators, Barry Bergdoll, the Philip Johnson Chief Curator of Architecture and Design, and Reinhold Martin, Director of the Temple Hoyne Buell Center for the Study of American Architecture at Columbia University, offer a high-profile forum for the architectural practices MOS, Visible Weather, Studio Gang, WORKac, and Zago Architecture to

demonstrate their capacity to imagine another future in five economically-challenged American suburbs.

At the heart of the show is *The Buell Hypothesis*, a booklet written by Martin with the Buell Center's program director Anna Kenoff and research associate Leah Meisterlin, which serves as a provocation and source of knowledge for the show's architects. The booklet's core is an imaginary Socratic dialogue between two philosophers trapped on Interstate 95, a form that allows the authors to summarize current research on housing by architectural and urban historians, cultural critics, urban

planners, and economic theorists. The dialogue traces how our most important private national dream—owning the single-family house—is actually made possible by public policy and infrastructure. Rather than separating us into private realms, the *Hypothesis* argues, housing forcefully connects us to each other through mechanisms of finance and governance.

Translating the insights of *Hypothesis* into built form was the challenge given to *Foreclosed*'s architects. They were encouraged to make politics, the economy, philosophy, and dreams part of architectural form-making, and to rethink the divide between public and private space in American suburbs. The show also asked architects to engage with community activists, economists, urban planners, ecologists, and experts from other fields, suggesting that architecture does best when it can manage complex input from a wide variety of professionals. To complicate things further, the design process itself became public through a series of charettes, presentations, conferences, and blog posts, all of which are archived—and worth looking through—on the *Foreclosed* web site.

One of the strongest projects was New York firm WORKac's "nature city" in Keizer, Oregon, which packed offices, food processing businesses, productive landscapes, a giant compost pile, and play spaces for both people and animals into a landscape of towers, trees, and townhomes. Wielding both program and form, the stunningly detailed model of the Nature City captivated viewers. A series of brief video advertisements by the advertising firm Weiden & Kennedy accompanied the model. The irony of the ads kept them from seeming market-ready, but WORKac nonethe-

less showed how much images and media must be mastered to construct desire for new suburban prototypes.

Chicago-based Studio Gang admirably generated new spatial forms for suburbia and integrated these with financial mechanisms for making them affordable. Gang proposed restructuring the single-family house to accommodate a wider variety of family structures emerging in Cicero, Illinois, a diverse inner-ring suburb whose use is poorly aligned with its design. Studio Gang's diagram rewriting zoning code for Cicero is one of the strongest statements in the show, demonstrating the degree to which legal changes are necessary for architects to do innovative work in the suburbs. Other parts of the proposal are more challenging. Gang suggests that people who can't afford suburban single-family houses might instead occupy adaptively reused factories on remediated brownfields. It's one thing for artists to choose to occupy potentially noxious former factories, as they did in SoHo in the '70s, but another to imagine that Cicero's poorer residents trade health for square footage.

Health is the explicit theme of New York City-based MOS's proposal for a Walking City in The Oranges, New Jersey. Echoing ideas of the architectural avant-garde of the 1960s, MOS boldly suggests replacing all streets with buildings and walkways as a strategy to combat obesity, diabetes, and other bodily ailments associated with sedentary car-centered suburban lifestyles. But a latent theme of the project, made clear in a video rife with doubts about architecture's claims to power, seemed to be the challenge of using architectural techniques to resolve larger and more complex behavioral and biological problems. Could architecture really achieve all

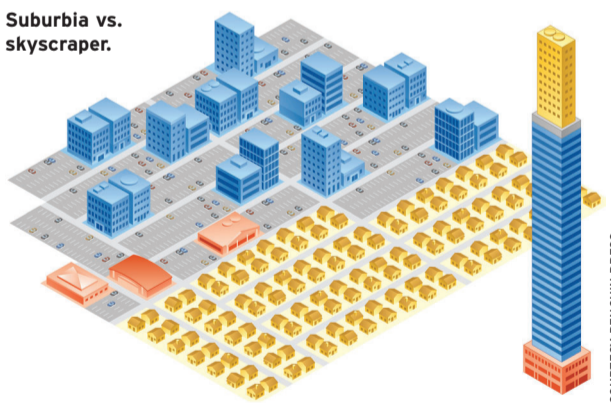
that was asked of it by the show? MOS's skepticism provided an important counterpoint to enthusiasm of the other projects.

Such an ambitious show is bound to have weaknesses. The most glaring for me is that the exhibition is not really about the foreclosure crisis; instead, the crisis acts as an opportunity for architects to reclaim disciplinary territory ceded to other professions. Given that speculation is at the core of so many suburban challenges, what if we had seen post-speculative cities? It also would have been wonderful to see more work by people tackling these problems already: designers like Interboro Partners, Damon Rich or Teddy Cruz come to mind. *Foreclosed* features a lovely project by Cruz showing a crazy-quilt exurban house "designed" from residents' dreams at the entrance of the show, but what would have happened if he'd been a sixth participant? And where were global suburbs? The projects produced for the show silently evoked China's new eco-cities and the dense, walkable, transit-connected suburbs built in Europe during the 1970s. It would have been fascinating to see these precedents taken on more explicitly.

*Foreclosed*'s great achievement is the strong signal it sends to the culture-consuming public: in two of our most important architectural institutions, there's an ambition for architecture to take on a more socially and financially relevant role. This is exciting. It will be even more so if *Foreclosed* helps to create structures of legitimation and appreciation for much more ambitious attempts to take on these questions in practice.

**MEREDITH TENHOOR TEACHES IN PRATT'S GRADUATE ARCHITECTURE AND URBAN DESIGN PROGRAM.**

### Suburbia vs. skyscraper.



COURTESY PENGUIN PRESS

## TALL ORDERS

*The Heights: Anatomy of a Skyscraper*  
Kate Ascher, Penguin Press, \$35

Ninety-nine years ago, Dr. Adolphus Knopf petitioned the Heights of Buildings Commission in New York City to ban "disease-breeding, death-trap sky-scrapers" south of 23<sup>rd</sup> Street. Today, fears about tall buildings persist, revolving less around

hygiene and more around exit strategies. Yet most city-dwellers are still comfortable enough with skyscraper technology to spend days and nights on high. Not content with urbanites' relatively passive—if better-informed, post 9/11—acceptance of

"ever taller buildings, Kate Ascher, author of *The Works: Anatomy of a City* (2005), has written *The Heights: Anatomy of a Skyscraper*, "an illustrated guide to everything you wanted to know about skyscrapers."

Ascher's short introduction to the history of tall buildings covers the New York/Chicago rivalry, the impact of New York's groundbreaking 1916 Zoning Resolution, the glass behemoths of the International Style, and the super-tall towers of Asia and the Middle East. Condensing such a rich history into the first four pages of the introduction is no easy task, yet Ascher does so with clarity, authority, and a commendable editorial eye for what to leave in and what to keep out.

From there, the author begins literally from the ground up, recounting the life of a skyscraper. Along the way, she peppers the 200-page text with anecdotes, some well-known in the architecture community but others sur-

prising pieces of tall building trivia: Though Disney's thrill ride "Tower of Terror" exploits an innate fear of uncontrolled descent, there are no cases of an elevator free fall causing death. Even when an elevator in the Empire State Building plunged over 75 stories in 1945, the elevator cab operator's life was spared thanks to the compressed air in the shaft beneath the cab, combined with a pile of severed cables, which cushioned the fall.

*The Heights* dispels myths and reveals unexpected but intriguing details—like the fact that operator booths of the cranes that build super-tall buildings are sometimes decked out with TVs and fridges. But one can't help but notice that in its dissection of scientific, sociological, and economic realities of building tall, the book, though never disparaging or inconsiderate of the architect, underscores the dominance of function and finance in the mainly

managerial effort of building a skyscraper. Ascher identifies the architect's contribution as the most visible part of the building, something that has historically correlated to a certain absolute ownership of a tower by an architect (Mies' Seagram Building, Norman Foster's Gherkin, etc.), but the author's approach also clearly exposes everything that architects can't and don't do.

Accessibly written and well illustrated with copious diagrams, *The Heights* pleasantly lends itself to being flipped through, like most publications in which text and image receive equal real estate. As an artifact, the book is reminiscent of a middle school textbook, with its glossy paper, bright, full-color images, and backpack-sized dimensions. The same goes for its content: A cover-to-cover reading emphasizes commonly used terms and ideas; it's outlined to the teeth with short didactic paragraphs

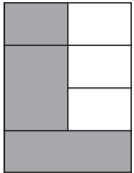
that explain diagrams, which in turn explain other paragraphs where one-sentence definitions explain "key concepts" that have been the sole subjects of dissertations. The goal here is basic understanding, and *The Heights*, like your middle school textbooks, makes it very hard to do anything but retain the presented information.

It's a level of handholding that will perfectly suit some but others may find overly pedantic. But Ascher did not intend to write a book for professional architects, and for what *The Heights* claims to be, it is decidedly successful. It's not marketed as a book for children, but it could be, and one that different ages could plug into at different levels. Like a good student of the school of skyscraper, Ascher knows the benefit of flexible programs.

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THE ARCHITECT'S NEWSPAPER MAY 7, 2012



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**IMPERFECT HEALTH**  
THE MEDICALIZATION OF ARCHITECTURE

Today we are anxious about ground pollution, food safety, smog, obesity and aging. Because almost everything in our surroundings is perceived as a possible source of disease, the health, defence and fortification of the body is an obsessive pursuit.

Design is also affected by such anxieties. *Imperfect Health* investigates the historical connections between health, design and the environment, bringing to light uncertainties and contradictions in cultures informed by Western medicine, to insist on a challenging hypothesis: that urbanism, landscape design and architecture take care of their "inhabitants," instead of seeking an ultimate cure.

Edited by  
Giovanna Borasi  
Mirko Zardini

CANADIAN CENTRE FOR ARCHITECTURE  
LARS MÜLLER PUBLISHERS

**CCA**  
[cca.qc.ca/imperfect](http://cca.qc.ca/imperfect)

**Out Now**

With essays by  
Margaret Campbell,  
Nan Ellin,  
David Gissen,  
Carla C. Keirns,  
Linda Pollak,  
Hilary Sample,  
Sarah Schrank,  
and Deane Simpson

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ROGERS MARVEL SECURES  
COMPETITION TO REVAMP WHITE  
HOUSE PARK

LAWN GAMES

Rogers Marvel Architects (RMA) was selected on July 7 as the winner of a design competition to revamp President's Park in Washington, D.C. The National Capital Planning Commission (NCPC) announced that the New York-based architecture firm best-qualified a distinguished list of landscape designers, including Hood Design Studio of Oakland, California, Michael Van Valkenburgh of Brooklyn, Van Reed Hildebrand and Associates and SASAKI, both of Watertown, Massachusetts. Officials at the NCPC said the design competition was held to garner ideas about making a continued on page 9

ARCHITECTS COPE WITH RISING  
COMMODITIES PRICES  
Material World

Will MLK Memorial Open to More Controversy in DC?  
I HAVE A MONUMENT

On August 28, approximately 400,000 people are expected to attend the dedication of the Washington, D.C. Martin Luther King, Jr. National Memorial, twice the attendance of the continued on page 8

A BIT OF ESPLANADE OPENS ON  
THE EAST RIVER

CATCHING UP

With all eyes fixed on everything coming up roses on the West Side's High Line, City Planning has been concentrating on the East Side. The long-term goal of connecting the lushly-landscaped promenade and bike paths of the West Side to the heavily trafficked spaghetti of the East Side moved a step closer with the opening on July 14 of a section of the East River Waterfront Esplanade from Pier 11 at Wall Street to continued on page 12

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YEAR OF LIVING SEDATELY

Every summer, the Serpentine Pavilion offers the chosen architects of the plot adjacent to the London

THE STAGE'S THE THING

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THE ARCHITECT'S NEWSPAPER MAY 7, 2012



From left: James Russell, Cathleen McGuigan, Paul Goldberger, Justin Davidson, and Julie V. Iovine.

TOM STOECKER

On February 27, a panel discussion organized by *AN*, *Oculus*, and AIA's Marketing and PR committee on "Architecture Criticism Today," the first in a series on architecture and the media, was held at The Center for Architecture. Moderated by *AN*'s Julie V. Iovine, the panel included architecture critics Justin Davidson of *New York* magazine and Paul Goldberger of *The New Yorker*; Cathleen McGuigan, editor in chief of *Architectural Record*; and James Russell, the architecture columnist at *Bloomberg*.

Here are some edited highlights from the two-hour conversation:

**Who are you writing for and how informed do you assume your readers are about architecture?**

**James Russell:** At *Bloomberg*, the audience is very broad and international. I imagine a 28-year old guy on a trading floor someplace in the world, dreaming of Ferrari's and penthouses.

**Cathleen McGuigan:** At *Newsweek* I wrote for a general reader whom I assumed was not terribly knowledgeable about architecture but whom I thought should be. I really viewed the job as one of educating the reader.

**Paul Goldberger:** At the *New Yorker*, we like to presume a certain degree of sophistication and knowledge; someone who is reasonably intelligent. If Jim is writing for the 28-year-old trader dreaming about Ferrari's and penthouses, I am writing for the 48-year-old reader who already owns them.

**Justin Davidson:** *New York* magazine is a publication that was founded to tell the story of New York in all its facets, and architecture and urbanism are big parts of that. And I assume they are people who look around; who may not know any names or technical things but are sensitive or interested in knowing about the places where they work and

live. Part of the brief is celebrity and consumer products; that side of it is easy.

**As architecture moves away from a focus on object building, will you follow? Or will your editors pressure you to still cover celebrity architects?**

**JR:** I think the readership has lost interest in the celebrity architect. They see that the glamorous buildings by "glamorous architects" are not really part of their economic reality. They might be thinking, why are architects doing these glam buildings instead of public housing? What a lot of people don't understand is that someone has to hire the architects to do that work, and if no one is hiring them, they can't do that kind of work.

**CM:** I think people are a little more sophisticated about the public realm than we give them credit for. I think it's a change that happened with the outpouring of response and interest in New York after 9/11. I went to some of those Imagining New York meetings at the Municipal Art Society and it was powerful to see people coming out on weekends to sit there for hours. It said something about the public at large and their caring about these issues.

**PG:** You're right, although it took 9/11 to bring that to the fore. And since then we have seen it fade. For about two years afterwards, I was told I could write as much and as long as I wanted about architecture. But before and since that period, it's been the usual fight for space with all the other competing cultural areas.

**JD:** I just want to get back to the subject of celebrity and how those things are changing. It's not all that *New York* magazine does. We did a big piece about Frank Gehry and it was the right thing to do. But if I went back and said "Gee, it's time to do another piece about Gehry," the editors would say, "We did that already." So there's a lot of Gehry that I can

ignore now. More to the point, whether it is something by a celebrity architect or not, my role is to address what it is, why it's there and why it works, as well as what's going on, whether it's a bike lane or a new building or a bench. It's easy to sell a good idea, impossible to sell a bad one.

**PG:** To go back to the subject of the object building. I think readers very much want more than that. They are in fact profoundly interested in how the city works and how it effects their lives.

**Do you feel a responsibility to represent the architect's intentions?**

**PG:** My responsibility is to the general public, not to the architect. Critics are not there to be boosters of the profession; they are not water carriers.

**JD:** When an architect gets to the end of a complex collaborative work, where all these people have been passionately involved, it's easy to forget that it's coming before a public that has no advanced investment at all. If I can, I act as an intermediary between these two groups. But separating our immediate reactions from your reflective ones is something that a critic is in a unique position to do.

**Often the nature of competitions forces you all to write about buildings that have barely opened and well before the intended users have taken full possession. What are the chances of your waiting and reviewing a building a year or so later?**

**CM:** Zero.

**What's your criterion for choosing what to write about? How do you choose your stories?**

**JR:** Sometimes you go to your editors thinking the significance of a building is X then you actually go there and spend time with it—and it turns out there's a completely different story.

**JD:** It's tricky because I have to

be able to translate, like Jim says, what you think your response is going to be into an actual response. And then on top of that, you have to create something entirely new and separate, a piece of writing. That's what I do. I am not doing a gloss on the architecture—the building will be fine without whatever I write. What I write has to have its own freestanding value as something you want to read. My criterion for deciding what to write about is looking for that which is going to provide me with material for writing something interesting about the city or about architecture. It's not "this is an important building, or this is a famous architect, therefore I must write about it."

**PG:** You are always searching for one overriding idea for a piece. And it may or may not come from the building itself. Any piece also has to stand on its own as an essay.

**If there's a sea change in architecture, as there seems to be now, do you feel an interest or responsibility to write about it, and show it?**

**CM:** Absolutely, and that goes to the point about the object building. I think what I am trying to do at *Architectural Record* is also introduce along with the glamour shots, also pictures that show the street and the people. We get most of our images from architects or architectural photographers, and you guys [architects] never want people in your pictures. We're trying to get away from that because of the growing interest in context and in the city.

**PG:** The truth is that most of us as critics never were totally in thrall to the object building or star-architects anyway. While we wrote about many of them because they were part of important moments in the culture, I don't feel as if I was ever constrained by that. Maybe we are exaggerating the extent to which criticism fell for that. Similarly, the pendulum hasn't swung all the way in the other direction either. Certainly there is a higher degree of broader urbanistic consciousness today, and I am much more interested today in writing about some of the stuff, say, that Janette Sadik-Khan is doing in the city than I might have been a few years ago. Still it's wrong to imply that this consciousness did not exist a few years ago. There's a slight shift in emphasis now but I don't think it's more than that.

**Can architecture critics make things happen?**

**JR:** We all hope in becoming critics that we'll have an effect on the conversation. And the truth seems to be that the more critics there are the more it

seems possible.

**PG:** Ultimately, we have the impact of creating a broader, more literate constituency for architecture. In fact the very celebrity architecture culture we are complaining about, in a certain way, came into being in part because of the success of architecture criticism. The audience for architecture really has broadened considerably over the past decade.

**JD:** Writing about the city can affect conversations about good architecture and the critic can arouse people to be interested in what's going on. I like to see that energy and engagement backed up with reporting almost regardless of where that criticism ends up going. Keeps us on our toes.

**PG:** Advocacy is fine but information is the key part in writing. When I look at certain pieces that Ada Louise Huxtable wrote, it was not only the position she took, but just the fact that she was getting something out there that otherwise would not have gotten any attention. If there was a new zoning initiative or a major new urban development plan, she would tell you about it, and make it part of the civic dialog. Then that went away for a long time. Many of the initiatives of the Lindsay years were being covered in far more detail and with far more reportorial attention than most of what's been done in the Bloomberg years.

**JD:** It's important to keep in mind, especially on large-scale architectural proposals, that there is always a moral component. And I think that if we are not going to face that as architecture critics, nobody else is going to. Ultimately, it's our material. On these projects there are always people talking past each other—I can make money doing this; No, you are blocking my view. As critics, you can get behind that to whether or not this particular project is serving something beyond the immediate property line. There are concentric circles of responsibility and building always has an effect beyond the immediate jurisdiction. And so there are always moral questions to be asked: Where is the money coming from and how is it being spent? Is it sustainable? What is sustainable? How is it connected, or not, to everything else? All these things become more than just technical questions; they become moral questions. There's nothing to be gained by being sanctimonious about it all, but it can become part of your writing.

**PG:** If you as the critic don't engage all of these social issues to some extent then you are just comparing shapes. And architecture criticism has got to be about more than that.

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### FIVE TEAMS COMPETING TO REMAKE HISTORIC AMUSEMENT DISTRICT



## PIER REVIEW

Five proposals to rethink the public spaces at Navy Pier have gone on view at the Chicago Architecture Foundation. The finalist teams—AECOM/BIG, Aedas/Davis Brody Bond/Martha

Schwartz Partners, James Corner Field Operations, Imelk/HOK/UrbanLab, and Xavier Vendrell Studio/Grimshaw Architects—use a variety of approaches to revitalize the historic pier,

**AECOM/BIG's proposal** which has long been a favored destination for tourists. Organizers hope revitalizing the pier's public **continued on page 6**



### CHICAGO REVISING CULTURAL STRATEGY

## Planning for Art

Mayor Rahm Emanuel, himself a one-time ballet dancer, has long been a vocal supporter of the arts. Now City Hall is coordinating an extensive outreach effort to check Chicago's creative pulse, seeking comment on the city's first new cultural plan in more than 25 years.

After his election in February 2011, Emanuel directed the Department of Cultural Affairs and Special Events (DCASE) to revamp the Chicago Cultural Plan, which was created in 1986 under Mayor Harold Washington. DCASE launched a website

in January to coordinate its efforts. They are expected to produce to a draft plan by early summer.

"The arts are political," said attorney Michael Dorf, who directed the process that created Mayor Washington's 1986 plan. "They enrich us, they enrage us, they move us to action. And anything that does that is political."

Formerly special counsel to chairman of the congressional appropriations committee Sidney R. Yates, Dorf wanted to democratize cultural planning with the 1986 planning process. Instead of press conferences and backrooms, he said, the city should borrow from the basics of grassroots organizing.

It's an approach Chicago's current cultural commissioner, Michelle Boone, has revived for the 2012 plan. With the help of social media, Boone **continued on page 9**



### DEVELOPER TO BUY HUNDREDS OF LOTS AND PRUITT-IGOE SITE

## Rumble in the Rubble

In an effort to advance his redevelopment plans for north St. Louis, developer Paul McKee is pursuing the purchase of more than 1,200 city-owned properties. If the Northside **continued on page 5**

**WHO YOU GONNA CALL?**  
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### VAN VALKENBURGH DESIGNS FOR ACTIVE LAKEFRONT RECREATION

## ROCK AND RIBBON

Located just east of Millennium Park, and connected by Frank Gehry's serpentine BP Bridge, Grant Park North is getting a dramatic makeover by Michael Van Valkenburgh Associates (MVVA). **continued on page 7**



THE WHO AND WHAT BEHIND THE REGION'S BEST BUILDINGS.  
**SEE PAGES 16-24**

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ON NUMBERS AND NEIGHBORHOODS

At press time, the free-market Manhattan Institute released a cheerful report stating that the rate of racial segregation in the American landscape is in steep decline. The report, “The End of the Segregated Century: Racial Separation in America’s Neighborhoods, 1890-2010,” by Harvard economist Edward Glaeser and Duke economist Jacob L. Vigdor, abounds with rosy statements. The executive summary’s major bullet points suggest a country moving away from a century’s urban ills: “The most standard segregation measure shows that American cities are now more integrated than they’ve been since 1910.”; “All-white neighborhoods are effectively extinct.”; “Gentrification and immigration have made a dent in segregation.”; “Ghetto neighborhoods persist, but most are in decline.”

Even a cursory reading of the report, which is full of fascinating information and deserves to be widely debated, suggests some persistent problems, especially as they relate to spatial segregation and struggling urban neighborhoods. While the report, which is based on census data, includes a lot of encouraging news—the integration of white neighborhoods by an influx of Latinos and Asians; the return of middle class whites to urban neighborhoods—it also shows that integration is not happening equally across all areas. Predominantly African American neighborhoods are, in fact, emptying out. The report reduces extremely complex demographic and geographic reorganization to somewhat breezy statements like this: “Restrictive covenants and ‘red-lining’ are a thing of the past, and the Fair Housing Act of 1968 made discrimination illegal. More recently, the demolition of large-scale housing projects has accelerated a long process of population decline in former ghetto neighborhoods.” In Midwestern cities, which grew and were built to accommodate the Great Migration of African Americans seeking work in the industrial North, these declining “former ghetto neighborhoods,” represent much of the city of Detroit, as well as vast swaths of cities like Cleveland and St. Louis, as well as Chicago’s South and West Sides. Abandonment, displacement, and so-called Black Flight to the suburbs, have left these areas fragmented and dangerous for remaining residents, and a drain on cities overall. Strengthening these areas remains the biggest challenge Midwest cities face.

Chicago, according to the report, showed the second biggest drop in segregation after Houston, an encouraging sign by any account. But Chicago, Detroit, Cleveland, and St. Louis all still rank highest on the so-called “dissimilarity index,” which strongest among newer cities with growing populations and less history of segregation. Chicago’s population fell slightly during the last census count, so its improving segregation figures may in fact represent a decidedly less rosy reality. **ALAN G. BRAKE**

WANG SHU NABS ARCHITECTURE'S HIGHEST HONOR



Pritzker Surprise

Chinese architect Wang Shu has been awarded architecture’s top prize, the 2012 Pritzker Architecture Prize, marking the first time the

\$100,000 prize has selected a China-based laureate. Wang Shu is known for combining traditional Chinese materials and building techniques with modern forms and sensibilities, often recycling bricks and tiles to form a patch-work mosaic in his building facades.

Wang Shu founded Amateur Architecture Studio (AAS) with his wife Lu Wenyu in 1998 where he has taken an outspoken stance against architecture that he perceives as destroying vast urban and rural landscapes across China. The firm derives its name from the traditional building practices of Chinese craftsman who Wang Shu spent several years studying under. “For myself, being an artisan or a craftsman, is an amateur or almost the same thing,” Wang Shu said in a statement. He is also professor and

head of architecture at the China Academy of Art in Hangzhou, China where in 2007 he designed the Xiangshan Campus to include millions of roof tiles from destroyed traditional houses.

“The fact that an architect from China has been selected by the jury, represents a significant step in acknowledging the role that China will play in the development of architectural ideals,” said Thomas J. Pritzker, chairman of the Hyatt Foundation which sponsors the prize, in a statement. “China’s success at urbanization will be important to China and to the world.” The formal awards ceremony for the Pritzker Prize will take place in Beijing on May 25.

**BRANDEN KLAYKO**

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Designers: Michael Salvatore  
with Suzy Genzler Tomcho,  
Interior Designer

After spending three years helping launch the retro-chic bike label Bowery Lane Bicycles in New York, Michael Salvatore has returned to his Chicago roots to open Heritage Bicycles General Store, combining his bike manufacturing business with the city's first Stumptown coffee shop. Salvatore is bringing boutique bike fabrication back to the city after a more than 30-year absence after Schwinn left town. The Lincoln Avenue store reflects the classic design of Salvatore's Heritage Bicycles line with wood-paneled walls and reclaimed wood tables and coffee bar. Bikes are clearly present in the design, including a chandelier built of bicycle rims, but Salvatore wanted the overall effect to be understated. "It's not as obvious as a bike shop. We tried to bring bikes into the store in a subtle way," he said.

Working with New York-based interior designer Suzy Genzler Tomcho, Salvatore brought a vintage aesthetic to the shop. The fifth-generation Chicagoan filled the shop with finds from his family's basements, bringing a turn-of-the-century feel to the sunny storefront on a major bike-commuting artery. Tomcho said the design was meant to evoke a sense of neighborhood culture, creating a place where cyclists could meet around a cup of coffee and begin their rides across the city. **BRANDEN KLAYKO**

MELISSA SALVATORE

## EAVESDROP &gt; THE EDITORS

## DESIGN ON A DIME

New York's, and arguably America's, most famous design boutique, **Moss**, just shuttered its doors, citing the changed marketplace and the difficulty of retailing w Moss' contribution to elevating American design culture is without dispute. Eavesdrop wishes co-owners **Murray Moss** and **Franklin Getchell** well as they retool into a studio and consultancy model, Moss Bureau. Chicago might offer some modest ideas for different ways to present innovative design.

## THE GANG GANG

In news that will surprise no one, Studio Gang is getting the star treatment by the Art Institute with a monographic show planned for fall 2013. Eavesdrop then, have given themselves a difficult task: how to show or say something shuttered its doors, citing the changed marketplace and the difficulty of retailing w Moss' contribution to elevating American design culture is without dispute. Eavesdrop wishes co-owners **Murray Moss** and **Franklin Getchell** well as they retool into a studio and consultancy model, Moss Bureau. Chicago might offer shuttered its doors, citing the changed marketplace and the difficulty of retailing w Moss' contribution to elevating American design culture is without dispute. Eavesdrop wishes co-owners **Murray Moss** and **Franklin Getchell** well as they retool into a studio and consultancy model, Moss Bureau. Chicago might offer shuttered its doors, citing the changed marketplace and the difficulty of retailing w Moss' contribution to elevating American design culture is without dispute. retool into a studio and consultancy model, Moss Bureau. Chicago might offer new about the MacArthur-anointed genius architect. And next time, AIC, shine the spotlight on someone a bit less exposed! Or is this a run-up to winning the Pritzker in 2012?

SEND ELMERS GLUE, VEGETABLE STEW, AND AN APPRECIATION OF THE NEW TO  
MIDWESTEAVESDROP@ARCHPAPER.COM.



COURTESY HWKN

MOMA PS 1 PICKS HWKN FOR ANNUAL PAVILION

## A BURST OF BLUE

New York-based HollwichKushner (HWKN) has been selected for this year's MoMA PS 1 Young Architects Program. Their proposal, called "Wendy," uses standard scaffolding to create a visually arresting object that straddles the three outdoor rooms of the PS 1 courtyard. Tensioned fabric coated in smog-eating paint provides shelter and programming areas, including a stage, shower, and misters. "Their proposal is quite attractive in a number of ways. It's very economical in terms of design," said Pedro Gadanho, the curator of contemporary architecture at the Museum of Modern Art (MoMA). "One object creates a variety of programmatic and ecological conditions and its scale rivals the height of the PS 1 building."

All the materials can be disassembled and reused, and, according to Gadanho, the jury was particularly impressed with the combination of standardized parts (the scaffolding) and cutting-edge technology

(the smog-eating coating). "It's proactive, not apologetic," he said. "It begins to point to a new way to think about sustainability." The designers, led by principals Matthias Hollwich and Marc Kushner and project architect Robert May, estimate the fabric will remove as much smog as taking 250 cars off the road. The pavilion will open in late June.

Among the five finalists were Chicago-based UrbanLab. Their proposal, *Virtual Water*, will be exhibited at MoMA in time for the opening of HWKN's pavilion in June 2012. **AGB**



COURTESY URBANLAB

Abandoned lots in north St. Louis.



BRIAN NEWMAN

**RUMBLE IN THE RUBBLE**

continued from front page

Regeneration organization, which is run by McKee's McEagle Properties, is successful in this bid, almost 165 acres will be acquired for just over \$3.2 million, which will more than double the organization's current holdings in the district.

Most of the properties are now empty. The area is sparsely populated and primarily offers barren lots and crumbling structures, but McKee ultimately plans to transform 1,500 acres of the neighborhood into a highly sustainable, mixed-use model of urban renewal.

Announced in 2009, the scope of this planned redevelopment was made public only after McEagle had already secured an initial 800-acre foothold in the area.

McKee's proposal includes infrastructure, up to 10,000 residential units, 5.5 million

square feet of retail and office space, and multi-modal transit options like 20 miles of bike and pedestrian paths and a trolley system.

Shepherding this endeavor has proven to be arduous and is increasingly fraught with complex issues, including the potential displacement of remaining residents.

Further, a critical 33-acre grouping of parcels for the redevelopment district is the location on which the Pruitt-Igoe housing project once stood. Abandoned for more than 30 years, the site was home to one of the country's most notorious modernist experiments. It is now a dense forest surrounded only by the sprawling empty lots and underused buildings that have come to define much of St. Louis' north side.

This nationally important site, which serves as a poignant reminder of both the promise and the failings

of large-scale urban renewal and architectural theory, will likely be purchased by the Northside Regeneration organization for less than \$1 million. McKee plans to locate the retail core of his redeveloped district on these parcels.

Despite the cool reception McKee has received from some of the public and local media, the City of St. Louis sees no mismanagement or misleading intentions on the part of McEagle or the Northside Regeneration organization as they continue to purchase large swaths of land. Jeff Rainford, who serves as chief of staff for St. Louis mayor Francis Slay, recently told the *St. Louis Post-Dispatch*, "We're not giving him these properties. We're not selling them at a discount. McKee is buying them for what we think these properties are worth."

**BRIAN NEWMAN**

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THE ARCHITECT'S NEWSPAPER MARCH 7, 2012



Clockwise from top left: Aedas; !melk; Xavier Vendrell; James Corner Field Operations.



zigzagging series of promenades, some that would serve as boat launches, boardwalks, or pools, extending out from the pier and connecting to the lakefront. The existing pier would receive a dramatic new lighting scheme. The !melk-led team's proposal also features undulating extensions of the pier with low-slung buildings below the ramps, along with a substantial increase in vegetation, including large trees. The zigzag "edge" features a constructed wetlands. Perhaps the proposal's most dramatic feature is an artificial "glacier," a fountain designed to freeze in the winter into an ice column. James Corner Field Operations has perhaps the lushest proposal, with grassy landscape elements, trees, play fountains, and a large floating pool at the end of the pier. Xavier Vendrell's plan is arguably the most modest proposal, largely building upon the existing pier, including a new winter garden. The end of the pier would include a cantilevered sloping lookout over Lake Michigan.

**PIER REVIEW** continued from front page spaces will make it a world-class destination for residents as well as visitors, much like Millennium Park and the rest of the lakefront.

All the teams are working under the framework of a new master plan, called "The Centennial Vision," developed by the newly constituted nonprofit Navy Pier, Inc.

The Pier had previously been operated by McPier, the exposition company that also operates McCormick Place.

AECOM/BIG's proposal calls for a

series of undulating ramp/bleachers that form a new landscape over much of the pier's midsection, culminating in a new park at the tip. The Aedas-led team calls for a

All the proposals are on view at the Chicago Architecture Foundation through mid-May. Announcement of the winner is expected to follow soon after. **AGB**



## UNVEILED

### DEEP SPACE AUDITORIUM

On an 800-acre site in verdant rural Wisconsin, Epic Systems, a healthcare records management company, has been growing by leaps and bounds over the past 13 years. The latest addition to Epic's corporate and conference center headquarters will be a 600,000-square-foot underground auditorium with 14,300 seats. In keeping with a mis-

sion to leave much of the former farmstead untouched, the new auditorium features a six-acre green roof that blends into the rolling landscape, with bridle and walking paths, and water features doubling as geothermal heat sinks, part of an overall sustainability strategy that includes 3,576 geothermal wells.

Structurally, the auditorium employs 4,000 tons of steel (from Belgium and the United States) spanning 270 feet and supported by one transfer truss. The column-

free auditorium will thus have clear sightlines to a large 45-foot-by-80-foot LED screen. Dedicated primarily to annual conferences and staff corporate meetings, the screen works interactively for audience members with personal tablets.

**JULIE V. IOVINE**

Architect: Cunningham Group  
Client: Epic Systems  
Location: Verona, Wisconsin  
Completion: Fall 2013

## AT DEADLINE

### FLW 2.0

The Frank Lloyd Wright Historic District in Oak Park expanded its boundaries to encompass another 444 homes, bringing the total number in the district to 1,728. According to a report on TribLocal.com, the proposal for redistricting was put forth in 2005 because the original 1970s districting didn't include many structures now considered historic. There has been a bit of pushback from residents concerned about the cost of maintaining a historic structure and a tepid reception to dealing with the Historic Preservation Commission for changes or additions.

### PLAN FOR TRANSFORMATION 2.0

The new crew at the Chicago Housing Authority (CHA) is set to revamp the original Plan for Transformation for public housing, which has been slowed by the soft real estate market. The CHA will be joined in the effort by the city, the U.S. Department of Housing and Urban Development, and the John D. and Catherine T. MacArthur foundation. In a statement the authority said that it was about to enter an "intense information gathering and input process," in other words, a series of meetings with the community, to gather new ideas to complete the plan. They even adopted a wordy moniker that sounds more like an app: Plan for Transformation 2.0 Resident Input Sessions.

### CINCY STREET CAR 1.0

The ground was broken for the Cincinnati Street Car on February 24. The Queen City is revamping the underground utilities and replacing the antiquated water main before laying the tracks that will link Downtown to Findlay Market and the trendy Over-the-Rhine neighborhood. It will eventually link to the University of Cincinnati, and the zoo. Late last year, the \$95 million project got \$10.5 million infusion from TIGER III funds allocated by the U.S. Department of Transportation.

### PEVELY COMPLEX 0.0

The Pevely Complex in St. Louis is about to face the wrecking ball after the Planning Commission voted to approve plans by St. Louis University to build a new medical facility on the site. Preservationists' voices were heard, but with the exception of one lone voter representing Mayor Francis Slay, the rest of the commissioners were not moved by arguments that the former dairy factory, listed on the National Register of Historic Places, was worth saving. With SLU threatening to leave for the suburbs, the commission caved and allowed a newer design to land on the urban site. The four factory buildings and one iconic smokestack are to fall after the university receives approval for one final permit.



## FORMER SOM PARTNER STARTS INTERNATIONAL CITY PRACTICE

# ON HIS OWN

With much of the world urbanizing at an unprecedented rate, Chicago architect Peter Ellis sensed an oppor-

tunity. "There is, I believe, a gaping need for a practice devoted to the planning and design of new cities," Ellis

said. A 30-year (CK) veteran of SOM, Ellis recently left the firm where he was a consulting partner to found Peter Ellis New Cities, a 20-person architecture/planning/urban design with offices in Mumbai and Chicago.

While at SOM, Ellis planned Jaypee Sports City in India,

and he is overseeing its construction in his new practice. "Not many people can say they planned and then built a city for a million people," he said. Focusing on planning new cities and carrying those plans through to the design and construction of its architecture and infrastructure sets his practice apart. "An

**Left: The plan for Jaypee Sports City in India, developed while Ellis was at SOM.**

urban master plan begins to die the moment it hits the shelf," he said. "There is the need for a few hundred new cities in the developing world."

India has proven to be fertile ground for Ellis, both in terms of building out Jaypee Sports City, but also in attracting talent. "There are a tremendous amount of U.S. and European-trained Indian architects who are returning for new opportunities," he said. Staff members rotate through both offices, so they stay connected both to the project on the ground as well as to U.S. design culture.

Ellis hopes to reshape existing cities in the U.S. as well. The firm is currently pursuing planning commissions in Los Angeles and Memphis, TN. In Los Angeles, the firm is submitting a proposal for a sustainability plan for Downtown, while in Memphis, Ellis and his team are responding to a call for a new airport city. "It's really exciting to see cities across the country embracing smarter, more sustainable planning," he said.

Ellis is at least the third senior SOM architect to leave

and start a significant Chicago-based practice in recent years, after Adrian Smith and Thomas Kerwin. Ellis believes SOM's mandatory retirement age works against the firm by helping to spawn competitors. "SOM is committed to advancing the firm generation to generation," a laudable goal, he said, but, he added, "You don't really become fluent as a designer until your fifties, so it doesn't really make sense to force people out at 60. It might have made sense for the previous generation, but it's not the case today." He is quick to say that he harbors no resentment toward his former employer, only disappointment. "It's such an amazing organization full of brilliant individuals, and it could be so much more."

Ellis is focused on the environmental and demographic challenges we face in the present and near future. He believes purpose-built cities are key to sustainable growth. "We can build cities so they use 30 to 50 percent less energy and water than existing cities," he said. "The technology is there. It's about harnessing it and integrating into coherent systems."

**AGB**



COURTESY PETER ELLIS NEW CITIES



### ROCK AND RIBBON continued from front page

While Millennium Park draws on Beaux Arts planning, the Van Valkenburg design follows the curving lines established by Gehry's footbridge. "You can fold more program into curving geometries," said Matthew Urbanski, a principal at MVVA.

The park is being rebuilt following the repair of a below-grade waterproof membrane, which protects an underground parking garage. Grant Park North will emphasize active year-round recreation, with a "skating ribbon," an ice path that threads throughout

the landscape, as well as an artificial climbing mountain. "You'll have a very different experience from a conventional skating rink," he said. "We're planting evergreens that can be interspersed along folds of the ribbon." The climbing mountain will also add to the variety of activities along the lakefront. "Vigorous activity makes parks usable in cold weather."

While much of the lakefront parklands is flat, MVVA's design calls for an undulating topography, with bowl-shaped hills to create more intimate gathering spaces within the



COURTESY MVVA

park. And while most of the Grant Park North's lines will be curvilinear, the design subtly refers to the city grid as well, with a regular matrix of high light poles that will bathe the entire park in an even "moonlight," Urbanski said. "In the summer, nighttime is the best time to be outside, especially with the breezes coming off the lake," he explained. Urbanski hopes the park will be a draw for tourists and visitors, but also serve as a local park for the growing number of residents in the Loop and Lakeshore East. "We believe there is a middle ground between a destina-

**Left: Skating ribbon and climbing park. Right: Play garden, looking southeast.**

tion park like Millennium and a neighborhood park," he said.

The Chicago Children's Museum had previously been eyeing the site for a new home, which would have been built largely underground. Facing public opposition, the museum has opted to stay at Navy Pier.

**AGB**

# COVER-UPS

NEW CEILINGS THAT DON'T JUST HIDE THE WORKS, BUT ALSO ADD ACOUSTICS AND EASY RECONFIGURATION TO HIGH PERFORMANCE. BY JENNIFER K. GORSCHÉ



1



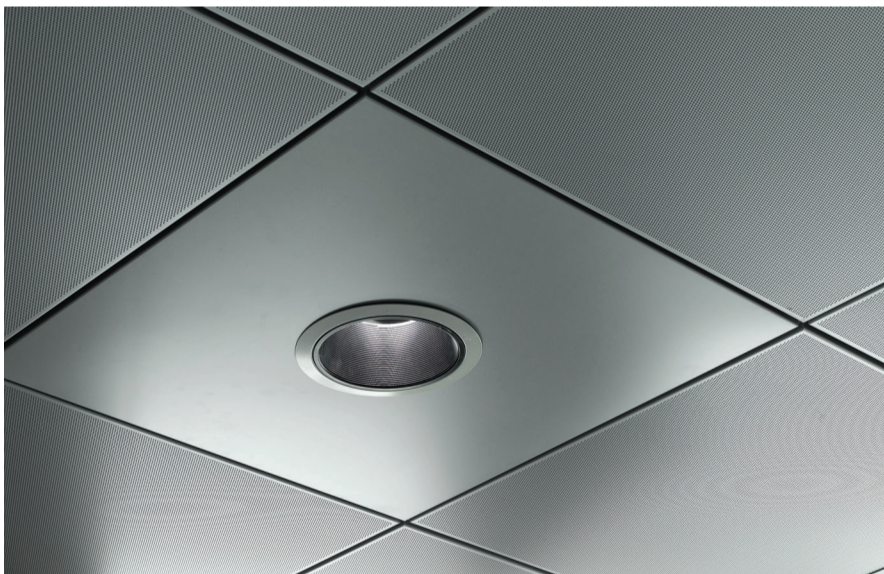
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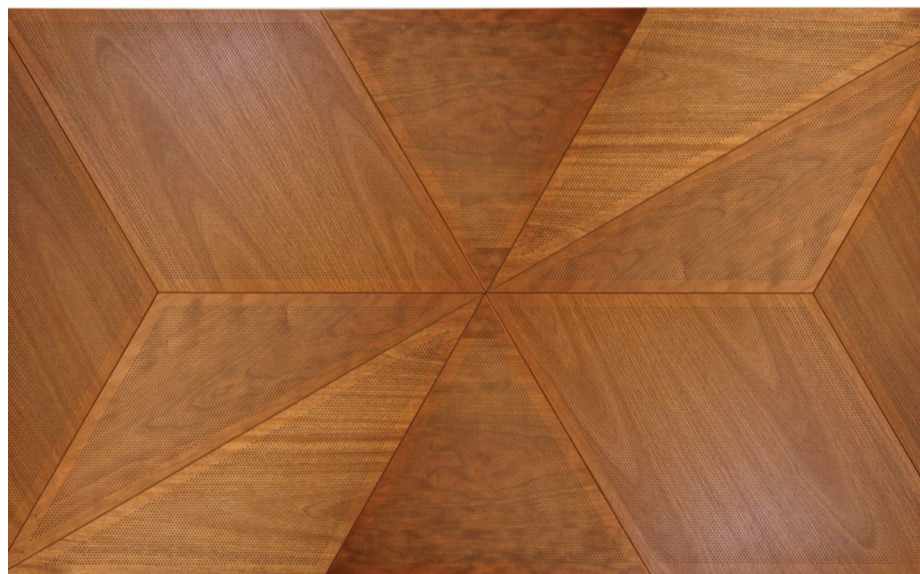
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COURTESY RESPECTIVE MANUFACTURERS

## 1 SONO PANEL HIGHTOWER GROUP

Designed by Swedish design firm Claesson Koivisto Rune, Hightower's Sono panel is manufactured from bentwood birch profiles (available finished or unfinished) over a black stained wood frame and recyclable polyester fiber. Rated for Class C sound absorption, the 24-by-48-inch panels are typically used for vertical applications but can be attached to suspended ceilings with additional hardware. [www.hightoweraccess.com](http://www.hightoweraccess.com)

## 2 WOVIN WALL ACOUSTIC MOOV ACOUSTIC

Ideal for covering ceilings and walls, Wovin Wall Acoustic's modular construction allows colors and configurations to be changed frequently. The system is available in the United States through 3form with a range of resin and wood veneer finishes. Its woven construction allows it to absorb mid-range acoustic frequencies. The new felt-covered system, Moov Acoustic, offers even higher sound absorption. [www.wovinwall.com](http://www.wovinwall.com)

## 3 INTEGRATED CEILINGS AND WALLS ARMSTRONG

Armstrong now offers ceiling and wall systems with continuous transitions between vertical and horizontal components. The new options allow designers to create 90-degree and curved designs with ten of the company's product lines, including SoundScapes Shapes and Soundsoak walls. The new transitional elements enable enhanced acoustical performance while concealing acoustical infill material behind panels. [www.armstrong.com/wallsandceilings](http://www.armstrong.com/wallsandceilings)

## 4 ECOPHON MASTER SOLO S CERTAINTEED

CertainTeed's new Ecophon Master Solo S suspended ceiling panel is manufactured from 75 percent recycled high-density fiberglass. Rated for Class A sound absorption, the panels can be suspended in a variety of configurations and easily integrated with light fixtures. The visible surface is finished with Akutex FT, a finish offering 85 percent light reflectivity and 99 percent light diffusion for more natural light distribution throughout interiors. [www.certainteed.com](http://www.certainteed.com)

## 5 MICROPERF PANELS CEILINGS PLUS

Ceilings Plus recently introduced its new Microperf capabilities thanks to BIM-driven fabrication equipment that can perforate more than 7,000 holes per minute in a customizable range of sizes, shapes, and patterns. When installed on ceilings, micro-perforations appear almost invisible but provide enough open area to work effectively with acoustical insulation. Pictured: Tessellations panel with Microperf. [www.ceilingplus.com](http://www.ceilingplus.com)

## 6 GLADIUS PANEL HUNTER DOUGLAS CONTRACT

The Hunter Douglas Gladius panel-and-grid system is designed to create an extremely flat ceiling surface with an installation system that allows panels to "stab" into the grid and snap into place. Panels are made with more than 70 percent recycled content and are available in a number of finishes and perforation patterns to meet various noise reduction coefficients. [www.hunterdouglascontract.com](http://www.hunterdouglascontract.com)

**PLANNING FOR ART** continued from front page said her department is taking stock of the city’s existing cultural assets, identifying opportunities for “cultural hubs.”

Criteria for defining cultural hubs are also up for discussion. The city could follow the 1986 plan, which suggested the city establish cultural enterprise zones through tax incentives and subsidies. Mayor Emanuel has often mentioned that Uptown could rival downtown as the city’s preeminent theater district, hinting at plans to revive the Northside neighborhood’s eponymous 1920s-era theater, which has been closed to the public for decades.

“What ends up in the plan,” Commissioner Boone said at a recent meeting in Edgewater’s Nicholas Senn High School, “will depend upon what you come up with.” That meeting was one of four town-hall-style gatherings held in February to kick off the planning process. The city will also host 19 “neighborhood cultural conversations” and 10 “cultural sector focus groups” in the coming months.

Dan McArdle manages two theater companies in Chicago. He said small theater companies are often forced to shoulder the costs of building renovations—a cost many of them can’t afford on top of rent that can be 80 percent of production costs. And the performers get squeezed hardest. “Unfortunately what a lot of small theater companies do is they just don’t pay their people,” McArdle said. “Pay for artists is the first to get cut, because there’s so much supply.”

That artistic supply will be a resource for input to the 2012 plan. But Boone said the discussions will go beyond the studio. “My hope is to get people who don’t normally think about the arts to engage with our planning process,” she said. Zoning is at the heart of many proposals, like promoting live-work space for artists or community culture centers. That means aldermanic support could be key. And storefront venues still feel the pressure of citywide fire and safety codes designed with downtown in mind.

Chicago’s original cultural plan led to the creation of the North Loop Theatre District, to which Mayor Richard M. Daley owes a good portion of his legacy. Although revitalization plans predate even Mayor Washington’s 1986 cultural plan, the rejuvenated district is now a major tourist attraction. Daley drew criticism for devoting public money to at-the-time dilapidated downtown venues like the Chicago Theatre. Today, Chicago has the third largest creative economy in the United States, boasting more than 650 nonprofit arts organizations and churning out more than \$2 billion each year. The 1986 plan also cleared the way for the renovation of Navy Pier.

But so far in 2012, meeting participants have sounded a common refrain in Chicago politics: Focus on the neighborhoods. Many hope the new plan will decentralize the city’s economic development, nourishing the artistic communities of Chicago’s more than 200 neighborhoods. The groundwork has already been laid, said 1986-plan veteran Michael Dorf: “It’s taken as a given now that the arts are an economic engine.”

**CHRISTOPHER BENTLEY**